The WHITNEY MUSEUM and its COLLECTION

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WHITNEY MUSEUM
OF
AMERICAN ART

The WHITNEY MUSEUM and its COLLECTION

History, Purpose and Activities

Catalogue of the Collection

WHITNEY MUSEUM OF AMERICAN ART
22 West 54th Street New York

WHITNEY MUSEUM OF AMERICAN ART

GERTRUDE VANDERBILT WHITNEY, FOUNDER

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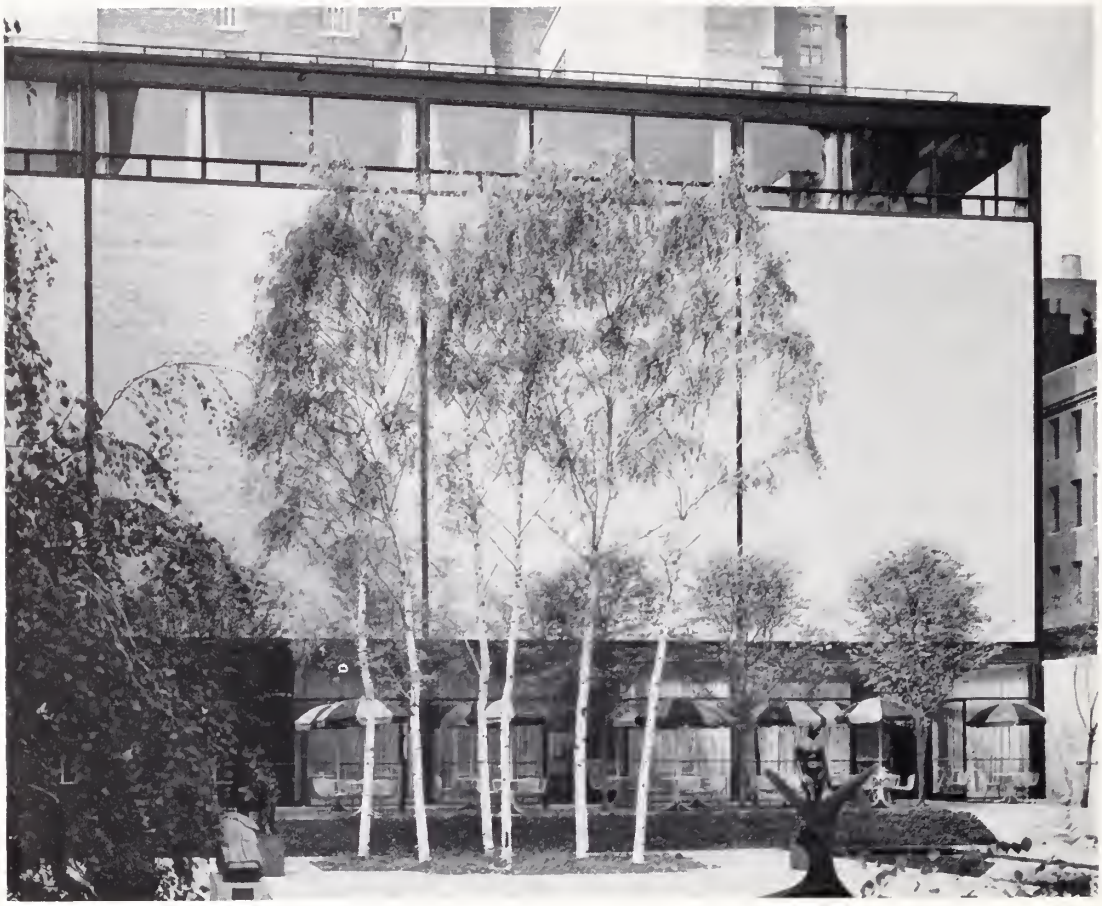
THE WHITNEY MUSEUM OF AMERICAN ART

The Whitney Museum of American Art is a museum devoted entirely to the art of the United States, particularly that of the present day. Its purpose is to promote the progress of American art, and to spread the knowledge and enjoyment of it among the people of this country and other countries. The museum is based on certain general beliefs: that artistic creation is essential in the life of any nation, and that the contemporary art of a nation has a special importance for its people, regardless of comparisons with the art of the past or of other countries; that a museum's most valuable function is not merely conserving tradition but playing an active part in the creative processes of its time; that present-day American art is extremely diverse, that creativity exists in many forms, and that this calls for a broad viewpoint recognizing all vital tendencies from traditional to advanced; that a museum should always be open to the new, the young and the experimental, should never forget that the artist is the prime mover in all artistic matters, and should respect his individuality. "It would be presumptuous to point out the road upon which art must travel," the museum stated when it was founded. "We look to the artist to lead the way. . . . As a museum, we conceive it to be our duty to see that he is not hampered in his progress by lack of sympathy and support. It is not our intention to form a 'school,' our chief concern is with the individual artist." The museum has always opposed any narrowly nationalistic definition of what American art is. "In limiting the scope of this museum to American art," its first statement said, "we place the emphasis primarily on 'art' and secondarily on 'American.' "

The museum was founded by Gertrude Vanderbilt Whitney in 1930. Its origins go back to about twenty years earlier, when Mrs. Whitney, already launched on her career as a sculptor, began her activities on behalf of American art and artists. At that time the American art world was ruled by academic organizations, which controlled exhibitions, juries, prizes and commissions. Independent and liberal artists found it difficult or impossible to get their work before the public; they had no organizations, few dealers would handle their work, and few museums were interested in any American art but the most conservative.

When this academic control was challenged, about 1908, by two new movements — the realistic movement centering in the group called "The Eight," and the modern movement — Mrs. Whitney's sympathies were with them, particularly the former. At the first exhibition of "The Eight" in 1908 she bought four of the seven pictures sold. About 1907 she had taken a studio in Macdougal Alley in Greenwich Village, then the center of the new forces, and in 1914 she converted the adjoining house at 8 West Eighth Street into a gallery, called the Whitney Studio, where she held regular exhibitions of work by fellow artists. To assist her she secured the services of Juliana Force, who was thenceforth associated with her in all her art activities. Mrs. Whitney and Mrs. Force



THE WHITNEY MUSEUM'S EAST FAÇADE, FROM THE GARDEN OF THE MUSEUM OF MODERN ART

had many friends among liberal artists, who helped to shape their policies, especially Robert Henri, Arthur B. Davies, John Sloan, William Glackens, Guy Pène du Bois, Allen Tucker, Eugene Speicher, Charles Sheeler, Henry Schnakenberg, Alexander Brook, and the critic Forbes Watson. Exhibitions at the Whitney Studio included one-man shows of Sloan, Lawson, du Bois, Tucker, and other non-academic artists. Group shows of progressive painters were sent to Europe in 1920 and 1923. Aside from these public enterprises, individual artists were assisted, usually by buying their work, and promising young artists were helped to go abroad. Mrs. Whitney furnished the chief financial support of the Society of Independent Artists for fifteen years, and subsidized *The Arts*, which under the editorship of Forbes Watson was the leading liberal art magazine of the 1920's.

In 1915 Mrs. Whitney formed the Friends of the Young Artists, "to give young artists in this country the opportunity to show their work." At first competitive exhibitions were held, with cash prizes. But in 1917 she announced a change in policy: "There will be no jury of awards. There will be no prizes. But the money which has been offered as prizes will be spent in purchasing works of art." This principle of "No juries, no prizes," with purchases replacing prizes, governed all future exhibitions on Eighth Street. The Friends of the Young Artists was the germ of the Whitney Studio Club and the Whitney Museum.

The Whitney Studio Club, a place where artists could meet and exhibit, was founded in 1918 with Mrs. Force as director, and with a clubhouse at 147 West Fourth Street. The Club was far from the exclusive organization that the name suggests. The only requirement for admission was talent; any serious artist who was introduced by a member could join. Most of the members were young, and Mrs. Force's sociability and vitality created a gay, friendly atmosphere. No attempt was made to impose any creed; many viewpoints were represented. Aside from the young people there were many older independents, and eventually the Club included most of the leading artists outside the academic fold, and some within it. The membership grew rapidly, soon numbering about three hundred. In the 1920's a large proportion of the rising generation had their first showing at the Whitney Studio Club.

One-man shows were a prominent feature. Among the scores of artists who were given such shows (often their first) at the Club, the Studio and the Whitney Studio Galleries, from 1916 to 1930, were Sloan, Glackens, Lawson, du Bois, Tucker, Sheeler, Hopper, Coleman, Miller, Dasburg, Stuart Davis, Stella, Bluemner, Boardman Robinson, Schnakenberg, Marsh, Katherine Schmidt, Mattson, Carl Walters, Nakian, John B. Flannagan, Charles Howard, Fiene, Ganso and Curry. Aware that an artist's most crucial problem is selling his work, the Club carried on a continuous campaign to persuade the public to buy from living American artists. Exhibitions were without cost to the artist, and no commissions were taken on sales. From almost every exhibition Mrs. Whitney purchased works for her collection. Annual exhibitions of the members' works were held from the first, growing in size and quality until they rivalled the big academic shows, and were circulated to museums in other cities. By the middle 1920's the Club was the most active and influential center of liberal art in the country.

Within a few years it outgrew its original home and moved to larger quarters on Eighth Street, next to the Whitney Studio. By 1928 the Club, now numbering about four hundred with a waiting-list of as many more, had reached an impasse. To enlarge further was impossible; equally so, to refuse talented applicants. And its main purposes had been achieved: dealers and museums were more hospitable to new talent, the academic monopoly had been broken. In 1928 the Club announced: "The pioneering work for which the Club was organized has been done. The liberal artists have won the battle which they fought so valiantly, and will celebrate the victory as other regiments fighting

for liberty have done — by disbanding." For two seasons the Club was replaced by the Whitney Studio Galleries, concentrating on one-man shows of young artists. But this proved only a halfway house; the dealers were making such projects less necessary.

By 1929 Mrs. Whitney had come to the conclusion that the greatest need was for a museum of American art, embodying her lifelong interest in contemporary art but with the added prestige which a museum carries. At this time there was no museum devoted exclusively to American art, with emphasis on the present: the nearest to this were the Newark Museum, which for twenty years had been active in contemporary American art and design; and the Phillips Memorial Gallery and the new Museum of Modern Art, which were international in scope. The Addison Gallery of American Art, with interests both historical and contemporary, was still in process of formation.

The foundation of the Whitney Museum of American Art was publicly announced on January 6, 1930. Mrs. Force was appointed director, with a staff of three curators, Hermon More, Edmund Archer and Karl Free — all of whom, significantly, were artists. Nos. 8, 10 and 12 West Eighth Street were remodelled by the architectural firm of Noel & Miller. The interior, designed by Bruce Buttfield, had an intimacy and a beauty of color and materials quite unlike the cold formality of most museums of the time. Mrs. Whitney presented her collection of about five hundred works, probably the largest collection of contemporary American art, and this was increased by purchasing numerous important examples of artists not previously or not well represented. The museum opened to the public on November 18, 1931.

Although a new institution, its basic principles had been formed by years of experience, and today they remain fundamentally the same. But since an institution for contemporary art should be responsive to changing conditions, the museum's policies and methods have developed through the years. The main development has been from the relatively simple functions of the Whitney Studio Club to the much broader functions of a museum, which is an institution devoted not only to exhibiting art, but to collecting, studying and publicizing it, and which must be guided in all its activities by standards of quality. The museum's endeavor has been to help set such standards in American art, while preserving essentially the same relations with the creators of that art as in the days of the Whitney Studio and the Club.

The museum's activities fall into these main types: exhibitions, acquisitions for the permanent collection, lending works to other institutions, research, publications, and general projects in the interest of American art.

As fitting for a museum of contemporary art, exhibitions are an essential activity. A basic feature is the series of large annual nation-wide exhibitions of works by living artists, each represented by a single example. Two of these shows are held each year: one of paintings, and one of sculpture, watercolors and drawings. They embody the principle of "No juries, no prizes" established in 1917 by the Friends of the Young Artists. In most exhibitions of this kind a large proportion of the artists submit their works to

THE LOBBY, LOOKING TOWARD THE SCULPTURE GALLERY

an outside jury, for acceptance or rejection; but the Whitney Museum annuals are entirely by invitation. The museum assumes full responsibility for selecting artists and works, in the belief that the judgment of a staff familiar with present-day art and interested in discovering new talent, is as impartial and reliable as that of changing outside juries, and that this system makes it possible to maintain standards, to represent new tendencies and talents as they appear, to keep a balance between different schools, and to preserve consistent policies from year to year. The museum does not claim that this is the best method for all institutions, but does believe that the method is the best for it, taking into consideration its purposes and resources, and its relation to other institutions.

To keep in touch with new artists the museum each year holds several viewings to which artists can send works for the staff to see. In every annual exhibition a considerable proportion of artists have not previously been represented. Over the years through 1954, more than thirteen hundred individual artists have been included, from almost every state, with an average of about half the states represented in each show. Foreign birth or citizenship are not considered: only whether the artist's career has become identified with this country. During World War II distinguished foreign artists living in the United States were included, and there was also a special exhibition of their work.

The museum has never awarded prizes or medals, believing that in this age of great

THE SOUTHEAST CORNER OF THE SCULPTURE GALLERY

diversity it is not only meaningless to single out a few examples as the first, second, third or fourth best, but misleading to the public and unfair to the other exhibitors. Instead of prizes an annual fund has always been set aside for purchases. This policy of purchases instead of prizes, which the museum was one of the first to adopt, has had a wide influence. Many of the museum's acquisitions, especially of new artists, are made from the annual shows. In most exhibitions works are for sale, with no commission charged, and the volume of sales has increased every year.

Besides the annuals, other types of exhibitions include those covering a particular school, period or subject; regional shows of the artists of a city, state or section; or shows devoted to new talents. An early policy of not giving one-man shows of living artists was reversed in 1948 with the retrospective exhibition of Yasuo Kuniyoshi, followed in later years by those of Max Weber, Edward Hopper, John Sloan, Loren MacIver, I. Rice Pereira, and George Grosz. American art of the past has been covered by surveys of periods, themes or mediums, and by one-man exhibitions of leading figures such as Feke,

Earl, Rimmer, Blythe, Homer, Ryder, Blakelock, Newman, Duveneck, Prendergast and Davies. These various forms of exhibitions are designed to show American art in many aspects and combinations, and thus to increase the public's understanding and appreciation of it. They are accompanied by illustrated catalogues which are products of original research, and substantial contributions to the literature on American art. Most of these exhibitions are later shown in other museums throughout the country. The museum also gives New York showings to outstanding American exhibitions organized by other institutions.

The museum's permanent collection has grown steadily, and by 1954 numbered 490 paintings, 212 watercolors, gouaches and pastels, 197 drawings, and 134 pieces of sculpture, or a total of 1,033 works, which are catalogued in the following pages. (These figures do not include works which after a number of years have been exchanged or withdrawn. The museum reviews its collection periodically, but its policy is never to

THE SECOND FLOOR GALLERIES

dispose of a work by a living artist without his agreement.) For eleven years the museum held annual exhibitions of prints, and accumulated a sizable collection, but this department has not been active since 1943. Works from the museum's collection are lent widely for exhibitions in this country and abroad, and special shows drawn entirely from the collection are circulated.

At the beginning it was planned that the collection would eventually cover the whole history of American art, and works of the past were acquired, notably paintings by Homer and Eakins, and a group of primitives. But in 1949 the trustees decided that it would be impossible to complete an historical collection equal to those of older institutions, and that thenceforth the museum should concentrate on contemporary art, which had been Mrs. Whitney's chief interest. All works produced prior to 1900 were sold, and the proceeds have been used to increase the purchase fund for contemporary art. Historical exhibitions are still held, but the collection is now entirely a twentieth-century one, and purchases are almost all of living artists. At first the museum did not make a practice of accepting gifts, but this policy was changed in 1948, since when there has been a gratifying increase in donations of both works of art and contributions to the purchase fund. In view of the amount and quality of creative production in America today, the museum's greatest need is for substantially increased funds for purchasing works by living artists.

From its foundation the museum has sponsored research in the American field, making possible the writing and publication of definitive books on Homer and Eakins by Lloyd Goodrich and of monographs on many twentieth-century figures. In 1942 the museum in cooperation with thirty museums and college art departments established the American Art Research Council, to promote research in American art, to improve scholarship, to deal with problems of authenticity, and to record the works of leading artists of the past and present. In these activities the museum has promoted the principle that research in the present is as valuable as in the past, and calls for the same scholarly standards.

In general projects on behalf of American art the museum has played an active part. When the federal government in 1933 initiated the first governmental art program, the Public Works of Art Project, Mrs. Force served as chairman of the largest regional committee, which employed over nine hundred artists, a quarter of the national total. The committee's headquarters were at the museum, and staff members helped in administration. The Project established many of the procedures followed by later governmental agencies. In 1948 the museum took the lead in forming the Committee on Government and Art, composed of delegates from twelve national art organizations, the largest and most representative body formed so far in this country to consider problems in this field. Several exhibitions have been held by the museum in collaboration with various governmental agencies, notably the State Department collection in 1948. The museum and its staff have been active in organizing exhibitions for circulation in other countries, in

THE THIRD FLOOR GALLERIES

THE GERTRUDE V. WHITNEY ROOM, SECOND FLOOR, WITH A VIEW OF THE TERRACE

cooperation with the Department of State, the United States Information Agency, the American Federation of Arts, and others.

The Whitney Museum is maintained by the income from an endowment by its founder; it does not receive subsidies from the city or other bodies, and has no regular membership. Its scope, determined by its resources, is clearly defined: concerned entirely with American art, chiefly contemporary, it covers painting, sculpture and graphic art, but not architecture, the decorative arts, crafts, industrial design, photography, or the motion picture. The size of its staff does not make possible full-scale departments of education, museum extension, circulating exhibitions, or membership, nor an art library open to the public. The museum aims to make up for this by concentration on one of the most vital and rewarding fields in our national culture. As a pioneer museum in this field, it believes that it has had an influence on older and larger institutions throughout the country, and has contributed to the great growth of public interest in American art in the last twenty-five years.

As the museum's activities increased it was found that the Eighth Street building did

not provide enough exhibition space, and in 1939 four new galleries were added, almost doubling the capacity. But within a few years the need for a new building became apparent, not only for more space but for more modern facilities and a location nearer the art center of New York. Eighth Street had warm associations with the past, but to reach the largest public it was essential to be in the city's exhibition center. At this juncture, in 1949, the trustees of the Museum of Modern Art, aware of the Whitney Museum's needs, offered to donate part of their land on West 54th Street as a building site. This generous action, due in large part to the initiative of John Hay Whitney, chairman of the board of the Museum of Modern Art, Nelson A. Rockefeller, president, and Stephen C. Clark, trustee and former chairman of the board, was all the more welcome because it was entirely spontaneous and unexpected. It involved no institutional change; as Flora Whitney Miller, president of the Whitney Museum, stated: "Both museums wish

THE TRUSTEES' AND MEETING ROOM, FOURTH FLOOR

to emphasize that this is not in any sense a merger, and that the two institutions will retain their independent existence. Both museums believe that in as broad and varied a field as contemporary American art, a variety of institutional viewpoints is healthy and necessary." The Whitney Museum's field remains American art, that of the Museum of Modern Art the whole international field. Nor has it meant any lessening of the latter museum's active American programs; as John Hay Whitney said at the time, "The two institutions will continue their friendly competition in the field of American art." The Whitney Museum's building, although joined structurally to the Annex of the Museum of Modern Art, is a separate unit with its entrance on West 54th Street.

Funds for the new building were generously donated by the Gertrude Vanderbilt Whitney Trust, a separate entity whose trustees are Mrs. Whitney's three children, Cornelius Vanderbilt Whitney, Flora Whitney Miller, and Barbara Whitney Peck. The architect was Auguste L. Noel, who had remodelled the Eighth Street structure. The exterior, with its longest side facing the garden of the Museum of Modern Art, was designed in consultation with Philip C. Johnson, director of the latter museum's department of architecture and design. The decorative style of the interior, by Bruce Buttfield, retains much of the intimate character of the earlier museum. The building, which opened publicly in the fall of 1954, provides not only greater exhibition space but better light, more flexible galleries with movable partitions, and improved storage facilities which make the permanent collection easily available to students and workers from other museums. The increase in space makes possible more exhibitions and more frequent showings of the collection; air-conditioning allows the museum to stay open in the summer, which was impossible in the old building; and the position in the art center of New York enables the museum to reach a much larger public. The museum believes that this important step in its history will broaden and strengthen its program of bringing to the people of this and other countries the contribution to world culture made, now and in the future, by the artists of the United States.

Photographs for the frontispiece and the second, fifth, seventh, ninth and tenth pages of the text are by Ezra Stolier; for the sixth page, by Berenice Abbott; and for the eleventh page, by Alexandre Georges.

PAINTINGS, WATERCOLORS AND DRAWINGS

Dimensions are in inches, height preceding width. The dimensions of watercolors and drawings are sight (measured within the frame or mat opening) unless otherwise noted.

Unless otherwise stated, the support for watercolors and drawings is paper.

The term *composition board* is used for fabricated boards such as Presdwood, Masonite, etc., and *cardboard* for light paper boards such as academy board.

Dates following titles are inscribed on the works themselves unless enclosed in parentheses. A hyphen between two dates (1927-30) indicates that the picture was painted during these years; a diagonal line (1927/30) that it was worked on again in the latter year.

The figures preceding the decimal point in accession numbers indicate the year of acquisition. For example, 54.17 means that the work was acquired in 1954. All works accessioned in 1931, not identified as purchases, were part of the private collection of Gertrude V. Whitney which she gave to the Museum on its foundation.

In memory of Juliana Force the Museum acquires each year at least one work by an artist under thirty, designated as a Juliana Force Purchase.

ADLER, Samuel M. b. 1898.

INVOCATION. (1952.) Oil on composition board. 42 x 30. Purchase. 53.1.

ALBERS, Josef. b. 1888.

HOMAGE TO THE SQUARE: "ASCENDING." 1953. Oil on composition board. 43½ x 43½. Purchase. 54.34.

ARCHER, Edmund. b. 1904.

BUYING FLOWERS. 1930. Oil on canvas. 31 x 26. Purchase. 31.89.

ORGANDY COLLAR. (1936.) Oil on canvas. 19 x 16. Purchase. 38.49.

HOWARD PATTERSON OF THE "HARLEM YANKEES." (1940.) Oil on canvas. 34⅛ x 29⅛. Purchase. 42.2.

ATHERTON, John. 1900-1952.

OLD BARN, CONNECTICUT. 1942. Oil on canvas. 28 x 40. Purchase. 42.16.

AULT, George C. 1891-1948.

HUDSON STREET. 1932. Oil on canvas. 24 x 20. Purchase. 33.40.

AVERY, Milton. b. 1893.

CLEANING FISH, GASPÉ. (1940.) Oil on canvas. 33¾ x 54. Gift of Mr. and Mrs. Roy R. Neuberger. 50.5.

THE SEINE. 1953. Oil on canvas. 41 x 50. Purchase. 54.33.

BACON, Peggy. b. 1895.

CITY LIGHTS. 1937. Pastel. 25 x 19⅛. Purchase. 38.18.

THE UNTILLED FIELD. 1937. Pastel. 19⅛ x 25¼. Gift of Mr. and Mrs. Albert Hackett. 52.29.

BLESSED DAMOZEL. 1925. Pencil. 18 x 14⅝. 31.481.

MOTHER AND CHILD. (c. 1927.) Pencil. 15¾ x 9. 31.482.

VIGNETTE. 1923. Ink. 6⅜ x 6. 31.483.

WILD GARDEN. 1924. Pencil. 22⅛ x 18 (overall). 31.484.

BAKOS, Jozef G. b. 1891.

SANTA FE CANYON. (1931.) Oil on canvas. 32 x 40. Purchase. 33.1.

BAUM, Mark. b. 1903.

STREET IN A SMALL TOWN. (1929.) Watercolor. 9½ x 14¼. 31.389.

BAZIOTES, William. b. 1912.

GREEN FORM. (1945-46.) Oil on canvas. 40 x 48. Gift of Mr. and Mrs. Samuel M. Kootz. 49.23.

SEA FORMS. (1951.) Pastel. 38⅛ x 25⅛ (overall). Purchase. 52.19.

BEAL, Gifford. b. 1879.

FISHERMAN. (1928.) Oil on canvas. 36½ x 48½. 31.92.

IRISH GIRL. (1930.) Oil on composition board. 24 x 18. 31.93.

LAWN FETE. 1917. Oil on wood. 24 x 36. 31.94.

STORM IN GLOUCESTER HARBOR. (1941.) Gouache and ink. 9¾ x 20. Purchase. 42.23.

THE RAG PICKER. (1940's.) Ink. 7⅞ x 10. Purchase. 45.21.

BEATTY, John W. 1851-1924.

HILLS OF PLYMOUTH IN SEPTEMBER. 1912. Oil on canvas. 26 x 36. Purchase. 41.44.

BEAUCHAMP, John. b. 1925.

PAINTING. (1951.) Lacquer on composition board. 29⅞ x 40¼. Juliana Force Purchase. 52.1.

BELL, Cecil C. b. 1906.

ICE SKATERS, CENTRAL PARK. (1934.) Watercolor. 16⅛ x 22¾. Purchase. 36.18.

RAINY DAY, LOWER MANHATTAN. (1944.) Watercolor on cardboard. 21½ x 29. Purchase. 45.11.

BELLOWS, George. 1882-1925.

DEMPSEY AND FIRPO. (1924.) Oil on canvas. 51 x 63¼. Purchase. 31.95.

FLOATING ICE. (1910.) Oil on canvas. 45 x 63. 31.96.

NUDE WITH PARROT. (1915.) Oil on canvas. 40 x 32. 31.97.

BENN, Ben. b. 1884.

MOTHER AND CHILD. 1915. Oil on canvas. 36 x 27. 31.98.

BENRIMO, Tom. b. 1887.

FIGURE IN SPACE. (1951.) Casein and oil on composition board. 30 x 40. Wildenstein Benefit Purchase Fund. 53.2.

BENTON, Thomas Hart. b. 1889.

THE LORD IS MY SHEPHERD. (1926.) Tempera on canvas. 33¼ x 27⅜. Purchase. 31.100.

Also thirteen drawings.

BERMAN, Eugene. b. 1899.

PROJECT FOR A PAINTING. 1944. Ink. 14½ x 10⅝ (overall). Purchase. 45.18.

BERRESFORD, Virginia. b. 1904.

NEW ENGLAND HURRICANE. 1938. Watercolor. 14⅜ x 21. Purchase. 39.25.

THE WAVE. (1938.) Watercolor. 14¼ x 21. Purchase. 39.26.

BIDDLE, George. b. 1885.

WINTER IN TORTILLA FLAT. 1941. Oil on canvas. 25 x 30. Purchase (and exchange). 44.2.

EMPORIUM. (1930.) Watercolor. 17 x 12. Purchase. 32.64.

IN THE BREAKERS. 1933. Watercolor. 19⅜ x 16¼. Purchase. 33.62.

COW AND CALF. 1931. Charcoal. 8¾ x 12⅜. Purchase. 32.65.

ITALIAN PEASANTS. 1931. Ink. 9 x 12¼. Purchase. 32.66.

BILLINGS, HENRY. b. 1901.

LEHIGH VALLEY. (c. 1930.) Tempera on composition board. 20 x 25. Purchase. 35.1.

BISHOP, Isabel. b. 1902.

NUDE. (1934.) Oil on composition board. 33 x 40. Purchase. 34.11.

WAITING. (1935.) Ink. 7⅛ x 6. Purchase. 36.31.

BLANCH, Arnold. b. 1896.

BOUQUET. (1920's.) Oil on canvas. 24 x 18. 31.101.

FOUR SHIPS. (1951.) Oil on canvas. 30 x 48. Purchase (and exchange). 53.9.

GIRL DAYDREAMING. 1934. Oil on canvas. 50 x 36. Purchase. 34.12.

THE PORT OF KINGSTON. (1920's.) Oil on canvas. 22 x 30. 31.106.

PORTRAIT OF A WOMAN. (c. 1929.) Oil on canvas. 36¼ x 25½. 31.104.

BLANCH, Lucile. b. 1895.

AUGUST LANDSCAPE. 1932. Oil on canvas. 22 x 28. Purchase. 33.3.

FLOWERS. 1927. Oil on canvas. 22 x 15. 31.110.

HIGH TENSION. 1953. Oil on canvas. 50 x 36. Purchase (and exchange). 54.32.

Also twelve drawings of circus subjects.

BLATAS, Arbit. b. 1908.

TWO BOTTLES. (1949.) Oil on canvas. 26 x 32. Gift of Mr. and Mrs. David M. Solinger. 52.10.

BLOCH, Julius. b. 1888.

THE LYNCHING. (1932.) Oil on canvas. 19 x 12. Purchase. 33.28.

SELF-PORTAIT. (1937.) Oil on canvas. 20 x 16. Purchase. 37.46.

GOSSIP. (1930.) Watercolor and ink. 9¾ x 8½. Purchase. 31.586.

KINGSTON. (1932.) Gouache. 12¾ x 17. Purchase. 32.68.

ROOMS TO LET. (1930.) Watercolor and ink. 12⅜ x 9. Purchase. 31.587.

BLOOM, Hyman. b. 1913.

THE ANATOMIST. (1953.) Oil on canvas. 70½ x 40½. Purchase. 54.17.

AUTOPSY. (1953.) Crayon. 54½ x 37½. Purchase. 54.18.

BLUEMNER, Oscar. 1867-1938.

COMPOSITION. (1931.) Oil on wood. 23 x 30. Purchase. 33.4.

HOUSE AND TREE. Oil on composition board. 15 x 20. Permanent loan from Miss Georgia O'Keeffe. 1.53.

LAST EVENING OF THE YEAR. (c. 1929.) Oil on wood. 14 x 10. Purchase. 31.115.

OLD CANAL PORT. (1914.) Oil on canvas. 30¼ x 40¼. Purchase. 31.114.

SLEEP. (1936.) Tempera on composition board. 15 x 20. Purchase. 37.31.

NEW ENGLAND LANDSCAPE. Watercolor. 13¾ x 19½. Purchase. 38.8.

BLUM, Jerome. b. 1884.

THE ROAD AROUND THE ISLAND. Oil on canvas. 34 x 46. 31.116.

BLUME, Peter. b. 1906.

LIGHT OF THE WORLD. 1932. Oil on composition board. 18 x 20¼. Purchase. 33.5.

MAN OF SORROWS. 1951. Tempera on canvas. 28 x 24. Purchase. 51.5.

BOHROD Aaron. b. 1907.

LANDSCAPE NEAR CHICAGO. 1934. Oil on composition board. 24 x 32. Purchase. 34.13.

CHICAGO JUNK YARD. 1935. Gouache on cardboard. 14⅛ x 19. Purchase. 36.11.

CHICAGO STREET IN WINTER. 1939. Gouache on cardboard. 17⅞ x 26⅞. Purchase. 39.17.

BORIE, Adolphe. 1877-1934.

THE BLACK HAT. (1924.) Oil on canvas. 28¾ x 23½. Purchase. 34.30.

SEATED NUDE. (c. 1920.) Oil on canvas. 39 x 32. Purchase. 31.117.

BENJAMIN DE LOACHE. (c. 1927.) Charcoal. 11⅞ x 8⅞. Purchase. 35.13.

PETER. (c. 1919.) Charcoal. 10 x 6. Purchase. 35.14.

BOTKIN, Henry. b. 1896.

SLEEP. (1950.) Oil on canvas. 30 x 23. Gift of Mr. and Mrs. David M. Solinger. 53.19.

BOUCHÉ, Louis. b. 1896.

ARRANGEMENT. 1930. Oil on canvas. 30 x 20. 31.118.

BANTHAM, DEVONSHIRE. 1933. Oil on canvas. 30 x 33. Purchase. 34.14.

STAMFORD HARBOR. 1932. Oil on canvas. 29 x 36¼. Purchase. 33.6.

BOYD, Fiske. b. 1895.

SUBURBAN HOTEL. 1934. Watercolor. 17⅜ x 21⅝. Purchase. 36.13.

BRAUGHT, Ross. b. 1898.

TROPICAL NIGHT. 1942. Pencil. 18½ x 24. Purchase. 48.11.

BRICE, William. b. 1921.

FLOWERS AT NIGHT. 1949. Ink and oil. 24 x 18½. Purchase. 51.22.

BROCKMAN, Ann. 1899-1943.

LOT'S WIFE. (1942.) Oil on canvas. 46 x 36. Purchase. 43.1.

BROOK, Alexander. b. 1898.

BOUQUET, I. (1924.) Oil on canvas. 36 x 20. 31.123.

BOUQUET, II. (1924.) Oil on canvas. 36 x 20. 31.122.

GIRL WITH FLOWER. 1930. Oil on canvas. 34 x 26. 31.124.

MOOD. (1947.) Oil on canvas. 25 x 20. Purchase (and exchange). 53.27.

MORNING LIGHT. 1936. Oil on canvas. 30 x 40. Purchase. 36.142.

THE SENTINELS. (1934.) Oil on canvas. 32 x 48¼. Purchase. 34.15.

NUDE. (1920's.) Pencil. 17 x 13⅜. 31.502.

BROOKS, James. b. 1906.

NUMBER 27. 1950. Oil on canvas. 37 x 46. Gift of Mr. and Mrs. Roy R. Neuberger. 53.32.

BROWNE, Byron. b. 1907.

CIRCUS TUMBLERS. 1946. Oil on canvas. 38 x 30. Gift of Mr. and Mrs. Samuel M. Kootz. 51.36.

WOMAN WITH BIRD. 1948. Oil on canvas. 38 x 30. Gift of Mr. and Mrs. Roy R. Neuberger. 49.1.

Also sculpture.

BRUCE, Edward. 1879-1943.

INDUSTRY. (1932.) Oil on canvas. 28 x 36. Purchase (and exchange). 34.4.

BRUCE, Patrick Henry. 1881-1937.

PAINTING. (c. 1930.) Oil on canvas. 35 x 45¾. Anonymous gift. 54.20.

BULLER, Audrey. b. 1902.

TRAGEDY. (1936.) Oil on canvas. 15 x 25. Purchase. 36.151.

BULTMAN, Fritz. b. 1919.

Sleeper, Number 2. 1952. Oil on canvas. 30 x 38. Wildenstein Benefit Purchase Fund. 53.3.

BURCHFIELD, Charles. b. 1893.

Old House by Creek. 1938. Oil on canvas. 34½ x 57. Purchase. 39.14.

Winter Twilight. 1930. Oil on composition board. 27¾ x 30½. Purchase. 31.128.

Beginning of a Snowstorm. (1920.) Watercolor and gouache. 17½ x 24½. Purchase. 31.407.

Ice Glare. 1933. Watercolor. 30¾ x 24¾. Purchase. 33.64.

The Market at Christmastime. 1941. Watercolor. 25½ x 42½. Purchase. 42.11.

Noontide in Late May. 1917. Watercolor and gouache. 21⅜ x 17⅜. Purchase. 31.408.

September Elms. (1927.) Watercolor. 23⅛ x 32¾. Purchase. 31.409.

Tall White Sun. 1917. Watercolor. 22 x 18 (overall). Purchase. 31.410.

BURKHARD, Henri. b. 1892.

Acrobats. (c. 1929.) Oil on canvas. 28 x 32. 31.129.

Field and Garden Flowers. (c. 1926.) Oil on canvas. 28⅛ x 24. 31.130.

Table Tops. (c. 1928.) Oil on canvas. 50 x 42. 31.135.

Three Men. (1932.) Oil on canvas. 32 x 28. Purchase. 33.7.

Still Life with Fruit. Chalk. 21⅛ x 14¾. 31.503.

BURLIN, Paul. b. 1886.

The Ghost City. (1936.) Oil on canvas. 32¼ x 40. Purchase. 36.152.

Young Man Alone with His Face. (1944.) Oil on canvas. 39 x 32. Purchase. 45.2.

Draped Figure. (1916.) Pencil. 22⅞ x 16⅞. 31.504.

BURLIUK, David. b. 1882.

In the South. 1939. Oil on canvas. 13 x 18. Gift of Juliana Force. 43.6.

Regatta. (1938.) Oil on canvas. 15 x 19. Purchase. 41.13.

St. Mark's Place. (1951/52.) Oil on canvas. 26 x 34. Gift of Sidney Elliott Cohn. 54.1.

The White Cow. (c. 1936.) Oil on canvas. 36 x 54. Gift of Samuel N. Tompkin. 49.24.

BURROUGHS, Bryson. 1869-1934.

Island of Naxos. 1928. Oil on canvas. 40 x 36. Purchase. 31.137.

CADMUS, Paul. b. 1904.

Fantasia on a Theme by Dr. S. (1946.) Egg tempera on composition board. 13 x 13. Purchase. 47.1.

To the Lynching! (1935.) Pencil and watercolor. 20½ x 15¾. Purchase. 36.32.

CALDER, Alexander. b. 1898.

Young Onion Rearing on Its Toes. 1944. Gouache. 31 x 22½. Gift of Mr. and Mrs. Samuel M. Kootz. 51.37.

Also sculpture.

CALLAHAN, Kenneth. b. 1906.

Cascade Mountain Landscape, Number 12. (c. 1951.) Ink. 20⅝ x 24⅝ (overall). Gift of the American Academy of Arts and Letters, Childe Hassam Fund. 52.34.

CAMMARATA, Peter. b. 1887.

Still Life. (1926.) Oil on canvas. 28 x 24. 31.138.

CAMPBELL, Blendon R. b. 1872.

Alice. 1914. Oil on canvas. 27 x 21. 31.139.

Zinnias. (1927.) Oil on cardboard. 16¼ x 13. 31.140.

CAMPBELL, Charles. b. 1905.

Texas Boudoir. (c. 1937.) Watercolor. 15¼ x 19. Purchase. 37.11.

CANDELL, Victor. b. 1903.

Ascendant. (1952.) Oil on canvas. 60 x 32. Purchase. 53.4.

CARLES, Arthur B. 1882-1952.

Bouquet Abstraction. (c. 1930.) Oil on canvas. 31¾ x 36. Purchase. 53.41.

CARROLL, John. b. 1892.

Puppy. (1932.) Oil on canvas. 20 x 24. Purchase. 33.33.

CARTER, Clarence Holbrook. b. 1904.

Immortal Water. 1933. Oil on canvas. 54¼ x 38. Purchase. 33.46.

The Guardian Angel. 1936. Watercolor. 21½ x 14½. Purchase. 37.12.

Julia Marlowe's House, Portsmouth, Ohio. 1932. Watercolor. 19⅝ x 14¾. Purchase. 33.47.

CASTELLÓN, Federico. b. 1914.

The Dark Figure. 1938. Oil on canvas. 17 x 26⅛. Purchase. 42.3.

REST ON THE FLIGHT INTO EGYPT. (1940.) Ink. 8⅛ x 10½. Purchase. 41.48.

CELENTANO, Daniel R. b. 1902.

THE FIRST BORN. (1937.) Oil on canvas. 26 x 24. Purchase. 37.38.

CHANLER, Robert W. 1872-1930.

CARL VAN DOREN. (1920's.) Oil on canvas. 36¼ x 24. 31.150.

COINER, Charles T. b. 1898.

ARTICHOKES AND LEMONS. 1932. Watercolor. 21⅛ x 27½ (overall). Purchase. 36.27.

COLEMAN, Glenn O. 1887-1932.

THE ARCH. (c. 1927.) Oil on canvas. 30 x 25. 31.153.

DOWNTOWN STREET. (1926.) Oil on canvas. 33 x 44. 31.154.

THE MIRROR. (1927.) Oil on canvas. 30 x 25. 31.155.

GREENWICH VILLAGE VISTA. Gouache. 16⅝ x 12⅛. 31.413.

THE PIER. Pastel. 14⅞ x 18. Gift of Samuel Seymour Goldberg. 50.19.

STREET BATHERS. (c. 1906.) Crayon. 11 x 15¾. Purchase. 32.44.

COOK, Howard. b. 1901.

TAXCO BOY. (1932.) Crayon. 17½ x 11½. Purchase. 40.16.

CORBETT, Edward. b. 1919.

NUMBER 12. 1951. Pastel and charcoal on canvas. 22⅞ x 18 (overall). Purchase. 54.22.

CORBINO, Jon. b. 1905.

LAUGHING ANGEL. (1941.) Gouache and crayon. 33¾ x 22¾. Purchase. 42.12.

CORCOS, Lucille. b. 1908.

AFTERNOON AT THE ZOO. 1937. Gouache. 11⅛ x 15½. Purchase. 38.14.

CRAMER, Konrad. b. 1888.

LANDSCAPE. 1932. Oil on composition board. 24 x 32. Purchase. 33.8.

VIADUCT. 1931. Ink. 9⅜ x 14. Purchase. 32.4.

CRAWFORD, Ralston. b. 1906.

STEEL FOUNDRY, COATESVILLE, PA. (1936-37.) Oil on canvas. 32 x 40. Purchase. 37.10.

CRISP, Arthur. b. 1881.

ADAM AND EVE. (c. 1918.) Oil on plaster. 22 x 30. 31.156.

CRISS, Francis. b. 1901.

ASTOR PLACE. 1932. Oil on canvas. 32 x 40. Purchase. 33.9.

PATTERN FOR TRACKS. 1933. Egg tempera on composition board. 20½ x 32¾. Purchase. 33.65.

CUNNING, John. 1889-1953.

OLD DOCK. (1927.) Oil on canvas. 28 x 25. 31.157.

CURRY, John Steuart. 1897-1946.

BAPTISM IN KANSAS. (1928.) Oil on canvas. 40 x 50. 31.159.

THE FLYING CODONAS. 1932. Tempera and oil on composition board. 36 x 30. Purchase. 33.10.

THE NE'ER-DO-WELL. 1929; incorrectly dated 1930. Oil on canvas. 20 x 26. 31.160.

THE STOCKMAN. (1929.) Oil on canvas. 52 x 40. Purchase. 31.161.

HEAD OF A NEGRO. (1927.) Pastel. 20¾ x 15¾. Purchase. 35.18.

HORSES RUNNING BEFORE A STORM. 1930. Watercolor and ink. 14 x 19⅞. 31.414.

CUSHING, Howard G. 1869-1915.

MRS. HARRY PAYNE WHITNEY. 1902. Oil on canvas. 24 x 20. 31.162.

DASBURG, Andrew. b. 1887.

APPLES. (1929.) Oil on canvas. 16⅛ x 24¼. Purchase. 31.163.

SPRING LANDSCAPE. (c. 1930.) Watercolor. 12 x 15¾. 31.415.

TAXCO. 1933. Watercolor. 14½ x 21½. Purchase. 36.14.

LANDSCAPE. 1920. Pencil. 12⅜ x 13⅞. 31.513.

TULIPS. 1934. Crayon. 24 x 17⅞ (overall). Purchase. 40.15.

DATZ, A. Mark. b. 1889.

"HANDS OF FATE." (1946-49.) Oil on canvas. 36 x 26. Purchase (and exchange). 53.34.

DAVEY, Randall. b. 1887.

HURDLE RACE. (1930.) Oil on canvas. 26 x 32. Purchase. 31.164.

THE CANYON. (1919.) Watercolor. 6 x 8. 31.416.

THE COCK FIGHT. (1917.) Ink on cardboard. 6 x 7¾. 31.514.

THE COCK FIGHT. 1917. Ink on cardboard. 6⅝ x 9¼. 31.417.

PENITENTES. (1919.) Ink. 5⅞ x 7¾. 31.515.

STREET SCENE. 1917. Ink on cardboard. 6¾ x 9⅜. 31.418.

DAVIES, Arthur B. 1862-1928.

CRESCENDO. (1910.) Oil on canvas. 18 x 40. 31.166.

SIBYL RETURNING TO CUMAE. (1910.) Oil on canvas. 23 x 28. Purchase. 31.167.

TIPTOEING YOUTH. (1910.) Oil on canvas. 18 x 40. Purchase. 31.168.

CROUCHING NUDE, NUMBER 1. Chalk and charcoal. 12¼ x 9⅝. Purchase. 31.516.

KNEELING NUDE. Crayon and chalk. 12 x 9⅜. Purchase. 31.517.

RECLINING NUDE. Crayon and pencil. 8⅝ x 12⅜. Purchase. 31.518.

DAVIS, Stuart. b. 1894.

EARLY AMERICAN LANDSCAPE. 1925. Oil on canvas. 19 x 22. 31.171.

EGG BEATER, NUMBER 1. (1927.) Oil on canvas. 29⅛ x 36. 31.169.

HOUSE AND STREET. (1931.) Oil on canvas. 26 x 42¼. Purchase. 41.3.

OWH! IN SAN PAÕ. 1951. Oil on canvas. 52¼ x 41¾. Purchase. 52.2.

PLACE PASDELOUP. (1928.) Oil on canvas. 36¼ x 28¾. 31.170.

NEW ENGLAND STREET. (c. 1929.) Gouache. 8⅞ x 11⅜. 31.421.

FLOWER STUDY: COMPOTE. (1928.) Ink. 24¼ x 18⅜. 31.519.

DEHN, Adolf. b. 1895.

"BEAUTY IS WHERE YOU FIND IT." 1943. Watercolor. 19⅛ x 27⅝. Purchase. 43.13.

COLD DAY. 1941. Watercolor. 19 x 27⅝. Purchase. 41.52.

JIMMY SAVO AND ROPE. 1944. Gouache. 14⅜ x 21⅜. Purchase. 45.12.

OUT STROLLING. 1927. Ink. 11⅞ x 18½. 31.520.

QUINCY BEACH. 1934. Ink. 14¼ x 21¼. Purchase. 36.33.

THE SISTERS. 1927. Ink. 13¾ x 18½. 31.521.

WINTER LANDSCAPE. 1931. Ink. 14⅜ x 21¾. Purchase. 35.15.

de MARTELLY, John S. b. 1903.

RIDE A COCKHORSE. (c. 1939.) Oil on canvas. 21¾ x 24. Purchase. 42.4.

DE MARTINI, Joseph. b. 1896.

QUARRY BRIDGE. (1942.) Oil on canvas. 36 x 28. Gift of Mr. and Mrs. Milton Lowenthal. 53.47.

DEMUTH, Charles. 1883-1935.

BUILDINGS, LANCASTER. 1930. Oil on composition board. 24 x 20. Permanent loan from Miss Georgia O'Keeffe. 2.53.

MY EGYPT. 1927. Oil on composition board. 35¾ x 30. Purchase. 31.172.

AUGUST LILIES. 1921. Watercolor. 11¾ x 17⅞. Purchase. 31.422.

DAISIES. 1918. Watercolor. 17¼ x 11⅜. 31.423.

DICKINSON, Preston. 1891-1930.

INDUSTRY. (Before 1924.) Oil on canvas. 30 x 24¼. 31.173.

STILL LIFE, BREAD AND FRUIT. Oil on canvas. 30 x 28⅛. 31.174.

STILL LIFE, FLOWERS. (Before 1924.) Oil on canvas. 30 x 20. 31.175.

HARLEM RIVER. Pastel and ink. 14¾ x 21¼. 31.424.

DIRK, Nathaniel. b. 1895.

PROMENADE. (1932.) Oil on canvas. 60 x 34. Purchase. 33.11.

BOATS AT REST. (1936.) Watercolor. 14 x 18. Purchase (and exchange). 39.19.

GOOD HARBOR BEACH. (1935.) Watercolor. 15⅝ x 19¾. Purchase (and exchange). 39.20.

DOHANOS, Stevan. b. 1907.

PIGEON ROOST. (1933.) Watercolor. 15½ x 18⅞. Purchase. 33.48.

ROSS YARD. 1936. Watercolor. 15⅛ x 20. Purchase. 37.14.

WIRES, NUMBER 3. 1936. Watercolor and ink. 5¾ x 3⅛. Purchase. 37.13.

DONNELLY, Thomas. b. 1893.

VALHALLA BRIDGE. 1932. Oil on canvas. 22¼ x 34. Purchase. 39.18.

FAIRFIELD BEACH. 1935. Gouache. 17⅝ x 29⅜. Purchase. 36.15.

THE VILLAGE. 1932. Watercolor. 7¾ x 15⅛. Purchase. 33.45.

VASE OF FLOWERS. 1930. Ink. 13¾ x 9¼. Purchase. 31.523.

DOVE, Arthur G. 1880-1946.

DISTRACTION. (1929.) Oil on canvas. 21 x 30. Permanent loan from Miss Georgia O'Keeffe. 3.53.

PLANT FORMS. (1915.) Pastel on canvas. 17¼ x 23⅞. Gift of Mr. and Mrs. Roy R. Neuberger. 51.20.

DOZIER, Otis. b. 1904.

LANDSCAPE. 1940. Gouache on cardboard. 13½ x 10½. Purchase. 40.10.

DRIGGS, Elsie. b. 1898.

PITTSBURGH. (1927.) Oil on canvas. 34¼ x 40. 31.177.

LEAVES. (1926.) Pastel. 12⅞ x 8⅝. 31.427.

DRUMLEVITCH, Seymour. b. 1923.

CONCA D'ORO. 1951. Oil and lacquer on composition board. 30 x 40. Gift of Mr. and Mrs. Roy R. Neuberger. 54.16.

du BOIS, Guy Pène. b. 1884.

BLONDE AND BRUNETTE. (1915.) Oil on wood. 20 x 15. 31.178.

JEANNE EAGELS IN "RAIN." 1922. Oil on canvas. 84¾ x 48. Purchase. 31.181.

FATHER AND SON. 1929. Oil on canvas. 21½ x 18. Purchase. 31.179.

JULIANA FORCE AT THE WHITNEY STUDIO CLUB. (c. 1920.) Oil on wood. 20 x 15. Gift of Mr. and Mrs. James S. Adams in memory of Philip K. Hutchins. 51.43.

MORNING, PARIS CAFE. 1926. Oil on canvas. 36¼ x 28¾. 31.182.

MOTHER AND DAUGHTER. 1928. Oil on canvas. 21¾ x 18. Purchase. 31.183.

WOMAN WITH CIGARETTE. 1929. Oil on canvas. 36¼ x 28¾. 31.187.

Also nineteen drawings.

DUFFY, Edmund. b. 1899.

TWO LITTLE BUTTERCUPS. 1923. Ink and crayon. 20 x 16. 31.543.

DWIGHT, Mabel. b. 1876.

DESERTED MANSION. Gouache. 18⅜ x 13½. Purchase. 32.6.

EDIE, Stuart. b. 1908.

GIRL WITH BOOK. 1932. Oil on canvas. 24 x 18. Purchase. 32.21.

COMPOSITION. (1932.) Gouache on cardboard. 7¾ x 9. Purchase. 33.66.

EILSHEMIUS, Louis M. 1864-1941.

THE FLYING DUTCHMAN. 1908. Oil on composition board. 23½ x 25½. 31.189.

THE FORSAKEN MILL. (1908.) Oil on composition board. 24 x 28. Purchase. 42.29.

NUDES BY A STREAM. 1907. Oil on composition board. 27 x 22¼. Gift of James N. Rosenberg. 53.8.

ERNST, Jimmy. b. 1920.

PERSONAL HISTORY. 1949. Oil on canvas. 46 x 40. Juliana Force Purchase. 50.10.

CALLIGRAPHICS, NUMBER 2. 1949. Gouache. 21¾ x 16. Purchase. 49.6.

ETTING, Emlen. b. 1905.

WESTERN RAILWAY. (1936.) Oil on canvas. 30 x 40. Purchase. 36.150.

EVERGOOD, Philip. b. 1901.

LILY AND THE SPARROWS. (1939.) Oil on composition board. 30 x 24. Purchase. 41.42.

THROUGH THE MILL. (1940.) Oil on canvas. 36 x 52. Purchase. 41.24.

FAGGI, Alfeo. b. 1885.

NUDE. 1933. Crayon. 14⅜ x 9½. Purchase. 42.25.

Also sculpture.

FARNSWORTH, Jerry. b. 1895.

MY NEIGHBOR, MISS WILLIAMS. (1942.) Oil on canvas. 20 x 16. Purchase. 42.17.

FAUSETT, Dean. b. 1913.

MOONLIGHT. (1940.) Oil on canvas. 24 x 36. Purchase. 41.4.

FEININGER, Lyonel. b. 1871.

GELMERODA, VIII. 1921. Oil on canvas. 39¼ x 31¼. Purchase. 53.38.

OFF THE COAST. 1942. Watercolor and ink. 11¼ x 17¾. Purchase. 42.35.

MANHATTAN SKYSCRAPERS. 1942. Ink. 21⅜ x 15¼. Purchase (and exchange). 53.54.

FIENE, Ernest. b. 1894.

CONCETTA. 1926. Oil on canvas. 40¼ x 30¼. 31.193.

DYCKMAN STREET CHURCH. 1925. Oil on canvas. 26 x 36. 31.194.

HUDSON NAVIGATION BOAT. 1927. Oil on composition board. 38 x 40. 31.199.

NOCTURNE, 34TH STREET. 1932. Oil on canvas. 26 x 36¼. Purchase. 33.12.

VARIATIONS ON A THEME: "THE WRECK, NUMBER 2." 1948. Oil on canvas. 34 x 44. Purchase (and exchange). 53.39.

Poppies in White Vase. (1928.) Gouache. 18⅜ x 11¾. 31.428.

Roses in Blue Vase. (1928.) Gouache. 18⅜ x 12⅜. 31.429.

Wreck at Monhegan Island. 1952. Casein on canvas. 21⅜ x 29⅜. Purchase (and exchange). 53.40.

FILMUS, Tully. b. 1903.

Gladys. (1944.) Oil on canvas. 30 x 24. Purchase. 45.3.

FINE, Perle. b. 1908.

Sub-Marine. 1948. Gouache. 22¼ x 30¾ (overall). Purchase. 49.7.

FLANNERY, Vaughn. b. 1898.

The Brown Stallion. (1939.) Oil on canvas. 14 x 20. Purchase. 42.18.

FORBES, Donald. 1905-1951.

Anvils and Trapped Wheel. (1947.) Oil on canvas. 26 x 36. Gift of William Hunter. 52.33.

FRAZIER, Susan. b. 1900.

The East River. 1932. Gouache. 19¼ x 29¼. Purchase. 36.16.

FREE, Karl. 1903-1947.

Epiphany. (1932.) Oil on canvas. 30 x 45. Gift of Henry R. Free. 48.13.

Landscape, Oyster Bay. 1927. Oil on canvas. 18 x 28. 31.203.

Study of a Tree. (1928.) Watercolor and ink. 14½ x 20. 31.433.

Also six watercolors of circus subjects.

Arrangement. Ink. 13½ x 17½. Gift of Henry R. Free. 48.17.

Composition. (1934.) Ink. 15¾ x 20. Purchase. 35.10.

FRENCH, Jared. b. 1905.

Summer's Ending. (1939.) Oil and tempera on canvas. 24¼ x 40¼. Purchase. 39.24.

Attempted Suicide. (1935.) Pencil and watercolor. 17¾ x 15. Purchase. 36.34.

GAERTNER, Carl. 1898-1952.

Spring Comes on the Hudson. 1944. Oil on composition board. 28 x 47¾. Purchase. 45.4.

GALLATIN, A. E. 1881-1952.

Composition. 1941-45. Oil on canvas. 50 x 20. Gift of Mrs. W. Floyd Nichols and Mrs. B. Langdon Tyler. 53.24.

GANSO, Emil. 1895-1941.

Gertie. (c. 1928.) Oil on canvas. 40 x 34. 31.205.

Long Island Landscape. (c. 1938.) Oil on canvas. 26¼ x 40½. Purchase (and exchange). 54.11.

Still Life. (1931.) Oil on canvas. 31 x 25. 31.210.

Factories. 1936. Gouache. 14⅜ x 21⅞. Purchase. 37.16.

Girl Reclining. (1930.) Ink. 13⅞ x 19¼. Purchase. 31.544.

Seated Nude. (1939.) Crayon and chalk. 19½ x 14½. Purchase (and exchange). 54.12.

GATCH, Lee. b. 1902.

Jumping Joy. (1952.) Oil on canvas. 31½ x 31½. Gift of Mr. and Mrs. Roy R. Neuberger. 52.14.

GERALD, Elizabeth Bart. b. 1907.

Spring at the Old House. 1942. Oil on canvas. 30 x 35. Purchase. 42.19.

GERSHOY, Eugenie. b. 1905.

Market, Granada. 1932. Ink. 7⅞ x 10½. Purchase. 32.37.

Port of Palma. 1932. Ink. 6⅛ x 9⅜. Purchase. 32.38.

Street in Andalusia. 1932. Ink. 7¾ x 10 (overall). Purchase. 32.39.

Also sculpture.

GLACKENS, William J. 1870-1938.

Fête de Suquet. (1932.) Oil on canvas. 25¾ x 32. Purchase. 33.13.

Girl in Black and White. 1914. Oil on canvas. 32 x 26. Gift of the Glackens Family. 38.53.

Hammerstein's Roof Garden. (c. 1901.) Oil on canvas. 30 x 25. Purchase. 53.46.

Parade, Washington Square. (1912.) Oil on canvas. 26 x 31. 31.215.

"Then There Was a Lively Little Fight." (1914.) Illustration for *Collier's*, June 6, 1914. Crayon and watercolor. 10⅛ x 14¼. Purchase. 31.545.

GLARNER, Fritz. b. 1899.

Relational Painting. 1949-51. Oil on canvas. 65 x 52. Purchase. 52.3.

GLASCO, Joseph. b. 1925.

Portrait of a Poet. 1951. Oil on canvas. 68 x 46. Purchase. 52.4.

GOFF, Lloyd Lózes. b. 1917.

Texas Oil Fire. 1938. Watercolor and ink. 18⅜ x 24. Purchase. 38.15.

GOLDTHWAITE, Anne. c. 1870-1944.

4 Rue de Chevreuse, Paris. (1908.) Oil on canvas. 29 x 23¾. 31.218.

GONZALEZ, Xavier. b. 1898.

Landscape, Number 9. (1950.) Watercolor and casein. 21½ x 30. Purchase. 51.23.

GORKY, Arshile. 1904-1948.

The Artist and His Mother. 1926-29. Oil on canvas. 60 x 50. Gift of Julien Levy for Maro and Natasha Gorky in memory of their father. 50.17.

The Betrothal, II. 1947. Oil on canvas. 50¾ x 38. Purchase. 50.3.

Painting. 1936-37. Oil on canvas. 38 x 48. Purchase. 37.39.

Drawing. 1946. Pencil and crayon. 18½ x 24½. Gift of Mr. and Mrs. Wolfgang S. Schwabacher. 50.18.

GOTTLIEB, Adolph. b. 1903.

Vigil. 1948. Oil on canvas. 36 x 48. Purchase. 49.2.

Voyager's Return. 1946. Watercolor and gouache. 25½ x 19⅝. Gift of Mr. and Mrs. Samuel M. Kootz. 51.38.

GOTTLIEB, Harry. b. 1895.

Duck Farm. (1952.) Oil on canvas. 24 x 30. Purchase (and exchange). 54.37.

Winter at the Maverick. 1923. Oil on canvas. 24 x 30¼. 31.226.

Javanese Dancer. (1932.) Gouache. 27⅝ x 19½. Purchase. 32.55.

GRAHAM, Ellwood. b. 1911.

Kinship. (1950.) Oil on composition board. 21⅞ x 28. Gift of Mr. and Mrs. Ansley K. Salz. 51.1.

Hyperbole. (1950.) Watercolor. 19¾ x 19¾. Gift of Mr. and Mrs. Ansley K. Salz. 51.2.

GRAHAM, John D. b. 1891.

Head of a Woman. 1926. Oil on canvas. 22 x 18. 31.228.

GRAVES, Morris. b. 1910.

Journey. 1943. Gouache and watercolor. 22¼ x 30⅛. Purchase. 45.14.

GRECO, Robert. b. 1923.

Hermetic Retreats. (1951.) Oil on canvas. 40 x 30. Juliana Force Purchase. 52.5.

GREENE, Balcomb. b. 1904.

This Architectural World. 1945. Oil on canvas. 30 x 47¾. Purchase. 46.1.

GREENE, Stephen. b. 1918.

The Burial. (1947.) Oil on canvas. 42 x 55. Purchase. 49.16.

GREITZER, Jack J. b. 1910.

Still Life Unity. 1931. Watercolor. 12⅞ x 17⅞. Purchase. 36.17.

GROPPER, William. b. 1897.

Old Tree and Old People. (1939.) Oil on canvas. 20 x 22¼. Purchase. 39.21.

Farmers' Revolt. (1933.) Ink. 16 x 19. Purchase. 33.73.

Finishers. (1933.) Ink. 16 x 19⅛. Purchase. 33.74.

GROSS, Chaim. b. 1904.

Acrobats. (1935.) Pencil. 17⅞ x 10¾. Purchase. 36.35.

Also sculpture.

GROSS, Sidney. b. 1921.

Victory, 1945. (1945.) Tempera and oil on canvas. 26 x 40. Purchase. 46.2.

GROSZ, George. b. 1893.

Approaching Storm. 1940. Oil on composition board. 16¼ x 20¼. Purchase. 41.25.

Peace, II. (1946.) Oil on canvas. 47 x 33¼. Purchase. 47.2.

Couple. (1934.) Watercolor. 25¼ x 17¾. Purchase. 36.18.

The Painter of the Hole. (1947.) Watercolor. 23⅜ x 17¼. Purchase. 48.8.

Waving the Flag. (1947-48.) Watercolor. 25 x 18. Purchase (and exchange). 54.9.

GUGLIELMI, Louis. b. 1906.

Cityscape with Figures. 1949. Oil on canvas. 26 x 20. Gift of Mrs. Edith G. Halpert in memory of Juliana Force. 49.11.

Terror in Brooklyn. 1941. Oil on canvas. 34 x 30. Purchase. 42.5.

GUSSOW, Bernar. b. 1881.

Subway Stairs. Oil on composition board. 25 x 30. Purchase. 32.34.

GWATHMEY, Robert. b. 1903.

Sowing. (1949.) Oil on canvas. 36 x 40. Purchase. 49.17.

HALL, Carl. b. 1922.

Cradles. 1947. Oil on canvas. 24 x 35¾. Purchase. 48.1.

HALPERT, Samuel. 1884-1930.

BROOKLYN BRIDGE. 1913. Oil on canvas. 34 x 42. Gift of Mr. and Mrs. Benjamin Halpert. 54.2.

FRUIT. Oil on canvas. 24 x 20. 31.230.

NOTRE DAME, PARIS. Oil on canvas. 18¼ x 22. 31.231.

HARARI, Hananiah. b. 1912.

DIAGRAMS IN LANDSCAPE. 1942. Oil on canvas. 29 x 46. Purchase. 42.30.

HARRITON, Abraham. b. 1893.

NEW YORK WATERFRONT. 1936. Gouache. 21¼ x 27¼. Purchase. 36.19.

HART, George O. ("Pop"). 1868-1933.

THE BAHAMAS. (c. 1918.) Watercolor. 13½ x 21½. Purchase. 32.7.

HARTIGAN, Grace George. b. 1922.

SEATED GREEK GIRL. 1953. Oil on canvas. 49½ x 42. Anonymous gift. 54.21.

HARTL, Léon. b. 1889.

BOUQUET CÉLESTE. 1926. Oil on canvas. 22 x 18. 31.233.

DAISIES AND RED TABLE SCARF. 1926. Oil on canvas. 60¼ x 30¼. 31.234.

PRIMROSES. 1926. Oil on canvas. 32 x 22¼. 31.236.

RAYON DE SOLEIL. 1926. Oil on canvas. 22 x 18. 31.237.

HARTLEY, Marsden. 1877-1943.

FORMS ABSTRACTED. (1913.) Oil on canvas. 39½ x 31¾. Gift of Mr. and Mrs. Hudson D. Walker (and exchange). 52.37.

GRANITE BY THE SEA. (1937.) Oil on composition board. 20 x 28. Purchase. 42.31.

THE OLD BARS, DOGTOWN. (1936.) Oil on composition board. 18 x 24. Purchase. 37.26.

PAINTING, NUMBER 5. (1914-15.) Oil on canvas. 39½ x 31¾. Permanent loan from Miss Georgia O'Keeffe. 4.53.

HARTMAN, Bertram. b. 1882.

MARK ISLAND. 1928. Oil on canvas. 20 x 30. Purchase. 31.239.

SAILING VESSEL. 1927. Watercolor. 14⅝ x 22⅛. Purchase. 31.436.

TELEPHONE BUILDING. (1928.) Watercolor. 22⅛ x 14⅝. Purchase. 31.435.

HARTMAN, Rosella. b. 1894.

PHEASANT. 1932. Oil on composition board. 23¾ x 20. Purchase. 33.51.

LANDSCAPE. 1930. Ink. 15⅝ x 19¾. Purchase. 31.592.

SNARLING. (1944.) Ink. 12¾ x 17¼. Purchase. 45.22.

TIGER LILIES. (1928.) Crayon. 16⅞ x 18½. 31.547.

HAUCKE, Frederick. b. 1908.

THE FLOWER. 1941. Watercolor. 11¼ x 13⅝. Purchase. 41.50.

HAYTER, Stanley William. b. 1901.

OPHELIA. 1948. Oil on canvas. 35¾ x 41⅝. Purchase. 52.7.

WORK IN PROGRESS. 1946. Colored ink on cardboard. 27¾ x 21½. Purchase. 49.9.

HEIDENREICH, Charles. b. 1901.

MANHATTAN WINDOW, NUMBER 2. (1951.) Watercolor. 30¼ x 21¾. Gift of Harry Salpeter. 54.6.

HELIKER, John. b. 1909.

OF MAINE. (1953.) Oil on composition board. 15¾ x 28½. Purchase. 53.49.

ROCKS. 1942. Oil on canvas. 25 x 18. Purchase. 42.32.

THE SOUND. 1941. Watercolor and ink. 9½ x 12½. Purchase. 41.51.

STUDY. (1950.) Pastel and gesso on cardboard. 15 x 23. Purchase. 50.9.

HENRI, Robert. 1865-1929.

LAUGHING CHILD. (1907.) Oil on canvas. 24 x 20. 31.240.

STORM TIDE. (1903.) Oil on canvas. 26 x 32. Purchase. 31.242.

GEORGE LUKS PLAYING BASEBALL. 1904. Ink. 7 x 4⅜ (overall). Gift of Mr. and Mrs. Edward W. Root. 42.37.

HENRY, Everett.

CARRIAGE. Watercolor. 18⅝ x 25⅝. 31.437.

HERING, Harry. b. 1887.

CLEAR AND COLD. 1926. Oil on canvas. 33¼ x 38¼. 31.243.

HIGGINS, Eugene. b. 1874.

OVERLABOR. (1931-32.) Oil on canvas. 30 x 40. Purchase. 32.17.

DESTRUCTION. (1932.) Watercolor. 14¼ x 20¾. Purchase. 33.67.

HIRSCH, Joseph. b. 1910.

MOONLIGHT. (1937.) Oil on canvas. 24¾ x 17¾. Purchase. 43.2.

THE PRISONER. (1942.) Oil on canvas. 44 x 30¼. Gift of Mr. and Mrs. Milton Lowenthal. 53.48.

THE SENATOR. (1941.) Oil on canvas. 16 x 32. Purchase. 42.6.

HIRSCH, Stefan. b. 1899.

PIC OF ORIZABA. 1932. Oil on canvas. 29¼ x 39¼. Purchase. 33.14.

HOFMANN, Hans. b. 1880.

MAGENTA AND BLUE. 1950. Oil on canvas. 48 x 58. Purchase. 50.20.

CONSTRUCTION. 1948. Oil on paper. 16¾ x 13¾. Purchase. 50.4.

HOLZHAUER, Emil. b. 1887.

GIRL RESTING. 1931. Watercolor. 15 x 22. Purchase. 31.588.

HONDIUS, Gerrit. b. 1891.

CIRCUS FOLKS. (1932.) Oil on canvas. 54 x 34. Purchase. 33.15.

HOPPER, Edward. b. 1882.

EARLY SUNDAY MORNING. (1930.) Oil on canvas. 35 x 60. Purchase. 31.426.

SEVEN A. M. (1948.) Oil on canvas. 30 x 40. Purchase (and exchange). 50.8.

EL PALACIO. (1946.) Watercolor. 20¾ x 28⅝. Purchase (and exchange). 50.2.

HOUSE ON PAMET RIVER. (1934.) Watercolor. 19¾ x 24⅞. Purchase. 36.20.

HORTER, Earl. 1881-1940.

GLOUCESTER. 1932. Oil on canvas. 17 x 25. Purchase. 33.16.

GLOUCESTER. (1932.) Pastel. 9¾ x 14⅞. Purchase. 35.4.

GLOUCESTER DOCKS. 1935. Watercolor. 16½ x 22⅛. Purchase. 36.21.

SEASCAPE. (c. 1927.) Watercolor. 13 x 17½. 31.439.

HOUMÈRE, Walter. b. 1895.

PRELUDE TO INVASION. 1943. Oil on composition board. 23¾ x 29⅝. Purchase. 45.5.

HOWLAND, Isabella. b. 1895.

RODEO. (1930.) Oil on canvas. 20 x 25. Purchase. 31.247.

JAMIESON, Mitchell. b. 1915.

FIRST COMMUNION. 1948. Colored ink and crayon on cardboard. 15⅛ x 21⅜. Purchase. 49.10.

JOHNSTON, Ynez. b. 1920.

BREAKWATER. (1952.) Casein and ink. 16⅜ x 28⅜. Purchase. 52.20.

JONES, Joe. b. 1909.

AMERICAN FARM. (1936.) Oil and tempera on canvas. 30 x 40. Purchase. 36.144.

KANE, John. 1860-1934.

PANTHER HOLLOW. (1930-31.) Oil on canvas. 20 x 29. Purchase. 35.2.

KANTOR, Morris. b. 1896.

LAUREL. (1929.) Oil on canvas. 30 x 25. Purchase. 31.251.

SKYROCKET. 1933. Oil on canvas. 28 x 24. Purchase. 34.16.

STORM. 1944. Oil and egg tempera on composition board. 27⅞ x 36. Purchase (and exchange). 52.9.

NUDE. (1930.) Gouache. 12½ x 17¾. Purchase. 31.440.

THE RACE TRACK. (1933.) Pencil. 14½ x 21½. Purchase. 35.6.

STILL LIFE. (1932.) Crayon and pencil. 16 x 22. Purchase. 34.8.

KARFIOL, Bernard. 1886-1952.

BOY BATHERS. 1916. Oil on canvas. 28 x 36. Purchase (and exchange). 54.19.

BOYS AND PONIES. (1927.) Oil on canvas. 36 x 27¼. Purchase. 31.253.

FISHING VILLAGE. (c. 1930.) Oil on canvas. 30 x 40. Purchase. 33.41.

HILDA. 1929. Oil on canvas. 35 x 55. Purchase. 31.254.

STANDING FIGURE. (1926.) Ink. 17⅞ x 12⅞. Purchase. 33.42.

KATZMAN, Herbert. b. 1923.

TWO NUDES BEFORE JAPANESE SCREEN. 1952. Oil on composition board. 76 x 43. Juliana Force Purchase. 53.5.

KELLER, Henry G. 1869-1949.

BIRD ROCK, CALIFORNIA. (1925.) Watercolor and charcoal. 27½ x 20⅛. Purchase. 33.49.

KELLY, Leon. b. 1901.

DEPARTURE THROUGH THE UMBRELLAS. 1944. Oil on canvas. 22⅛ x 28. Gift of Briggs Buchanan. 46.7.

Boy Giving a Mollusk to the Poet. 1954. Lead pencil and colored pencils. 46½ x 34½. Purchase. 54.27.

Head of a Young Man. (1928.) Ink. 3½ x 6¾. Purchase. 41.31.

Magic Bird. 1945. Ink. 9¼ x 9¾. Purchase. 46.15.

KENT, Rockwell. b. 1882.

Puffin Rock, Ireland. 1926-27. Oil on wood. 24 x 29¾. 31.256.

Shadows of Evening. 1921-23. Oil on canvas. 38 x 44. 31.257.

The Trapper. 1921. Oil on canvas. 34 x 44. Purchase. 31.258.

Shepherdess. 1927. Watercolor. 9¾ x 13¾ (overall). 31.441.

The Kathleen. (1923.) Ink. 6⅞ x 7⅝ (overall). 31.548.

Man and Boy. 1918. Ink. 6 x 7⅜. 31.549.

Man and Boy Sawing Wood. 1919. Ink. 6¾ x 9¾. 31.550.

Old Man. (1919.) Ink. 6½ x 8½. 31.551.

KIENBUSCH, William. b. 1914.

Twin Pine. 1950. Casein. 25¾ x 38¾. Purchase. 51.24.

KINGMAN, Dong. b. 1911.

The El and Snow. (1946.) Watercolor. 21 x 29⅜. Purchase. 47.9.

KINIGSTEIN, Jonah. b. 1923.

The Monsters, Number 2. (1954.) Gouache. 17⅛ x 23⅛. Purchase. 54.24.

KITTREDGE, Kraemer. b. 1905.

Tubs at Chain-o-Mines. (1939.) Watercolor. 17¼ x 20¼. Gift of Juliana Force. 41.10.

KLITGAARD, Georgina. b. 1893.

Luther's Farm. (1929.) Oil on canvas. 32 x 40¼. Purchase. 31.259.

Bouquet. (1928.) Watercolor. 24 x 17⅞. 31.442.

Ice House, Nantucket. (1930.) Watercolor. 13½ x 19¾. 31.444.

KNATHS, Karl. b. 1891.

Duck Flight. (1948.) Oil on canvas. 40 x 30. Purchase. 49.18.

KOEHLER, Florence. 1861-1944.

Still Life. Gouache. 17¾ x 23¾. Gift of Mrs. Henry D. Sharpe. 48.16.

KOERNER, Henry. b. 1915.

Vanity Fair. (1946.) Oil on composition board. 36 x 42. Purchase. 48.2.

KOPMAN, Benjamin. b. 1887.

In a Gallery. 1950. Oil on canvas. 28 x 22. Gift of Sidney Elliott Cohn (and purchase). 54.43.

Portrait of a Man. 1912. Oil on canvas. 30 x 26. 31.261.

KOPPE, Richard. b. 1916.

Trio. 1954. Watercolor and ink. 21¾ x 29⅞. Purchase. 54.25.

KROLL, Leon. b. 1884.

Anne. (1930.) Oil on canvas. 18 x 15. Purchase. 31.263.

Nude in a Blue Chair. (1930.) Oil on canvas. 48¼ x 36¼. Purchase. 31.264.

A Road through Willows. (1933.) Oil on canvas. 26 x 42. Purchase. 34.17.

Head. (1934.) Charcoal. 15¾ x 10⅞. Purchase. 34.9.

KUEHNE, Max. b. 1880.

Diamond Hill. 1919. Oil on canvas. 31 x 36. 31.266.

Main Street, Gloucester. (1929.) Oil on canvas. 24 x 30. 31.268.

KUHN, Walt. 1880-1949.

The Blue Clown. 1931. Oil on canvas. 30 x 25. Purchase. 32.25.

Clown in His Dressing Room. 1943. Oil on canvas. 72 x 32. Anonymous gift. 50.1.

Musical Clown. 1938. Oil on canvas. 40 x 30. Purchase. 43.10.

KUNIYOSHI, Yasuo. 1893-1953.

Cafe. 1937. Oil on canvas. 16 x 12⅛. Purchase. 37.40.

Deliverance. (1947.) Oil on canvas. 40 x 30. Purchase. 48.7.

I'm Tired. 1938. Oil on canvas. 40¼ x 31. Purchase. 39.12.

Landscape. (1924.) Oil on canvas. 20 x 30. Purchase. 31.271.

The Twist Loaf. 1930. Oil on canvas. 30⅛ x 42¼. Purchase. 31.272.

Damp Place. 1923. Ink. 13¾ x 18¾. 31.554.

Juggler. (1952.) Ink on cardboard. 22 x 28. Purchase. 53.37.

Lady Slipper. 1924. Ink. 20 x 13¾. 31.555.

The Swimmer. 1924. Ink. 14¾ x 17⅞. Gift of Mr. and Mrs. Charles J. Liebman. 48.18.

KUPFERMAN, Lawrence. b. 1909.

MICROSCOPIC PATH OF LIFE. (1949.) Casein. 24¼ x 39½. Purchase. 51.25.

LACHAISE, Gaston. 1882-1935.

HEAD OF A WOMAN. (Between 1922-32.) Pencil. 19⅝ x 14⅜. Purchase. 38.43.

NUDE, NUMBER 1. Pencil. 10½ x 8. Purchase. 32.1.

NUDE, NUMBER 2. Pencil. 10⅝ x 7. Purchase. 32.2.

NUDE WITH DRAPERY. (Between 1922-32.) Pencil. 18⅝ x 11⅝. Purchase. 38.44.

SEATED NUDE. (Between 1932-35.) Pencil. 23¾ x 18. Purchase. 38.45.

STANDING NUDE. (Between 1922-32.) Pencil. 17¾ x 11¾. Purchase. 38.46.

Also sculpture.

LAHEY, Richard. b. 1893.

HEAD OF JOAN. (1931.) Oil on composition board. 23¾ x 19¾. Purchase. 31.273.

LANING, Edward. b. 1906.

FOURTEENTH STREET. 1931. Tempera on canvas. 30 x 40. Purchase. 33.17.

PASSAGE TO INDIA. 1935. Pair of drawings, *Central Pacific* and *Union Pacific*. Pencil and ink. 12 x 27 each. Purchase. 36.36.

LASKER, Joe. b. 1919.

NAPLES. (1952.) Oil on canvas. 34¾ x 51. Purchase. 53.50.

LAUFMAN, Sidney. b. 1891.

THE ORCHARD. (1928.) Oil on canvas. 23½ x 36. Purchase. 31.275.

LAWRENCE, Jacob. b. 1917.

WAR SERIES. 1946-47. Fourteen panels. Egg tempera on composition board. 20 x 16 each. Gift of Mr. and Mrs. Roy R. Neuberger. 51.6-19.

TOMBSTONES. 1942. Gouache. 28¾ x 20½. Purchase. 43.14.

LAWSON, Ernest. 1873-1939.

FISHERMEN. (1911.) Oil on canvas. 25¼ x 30. 31.277.

HIGH BRIDGE. (1934.) Oil on canvas. 30 x 40. Purchase. 34.18.

WINTER ON THE RIVER. 1907. Oil on canvas. 33 x 40. 31.280.

LAY, Charles Downing. b. 1877.

THE CHINESE CORK TREE. 1926. Oil on canvas. 16 x 20. 31.281.

LEBRUN, Rico. b. 1900.

WOOD OF THE HOLY CROSS. 1948. Oil and casein on canvas. 80 x 30. Purchase. 53.10.

MAN IN HELMET. (1949.) Ink and casein. 24¼ x 18½. Purchase. 52.24.

RUNNING FIGURE. 1948. Ink. 18¾ x 24⅜. Purchase. 48.12.

L'ENGLE, William. b. 1884.

COAST GUARD STATION. 1941. Oil on canvas. 20 x 24. Purchase. 42.20.

LEVER, Hayley. b. 1876.

MARBLEHEAD HARBOR. 1925. Watercolor. 15½ x 20½. Purchase. 32.12.

THE SEA, MARBLEHEAD. (1925.) Watercolor. 15½ x 19⅞. Purchase. 32.13.

LEVI, Julian. b. 1900.

SHIPBOTTOM FISHERY. (1937.) Oil on canvas. 22 x 32. Purchase. 37.41.

CAPE COD MORNING. (1944.) Gouache. 14 x 18⅞. Purchase. 45.16.

LEVINE, Jack. b. 1915.

GANGSTER FUNERAL. (1952-53.) Oil on canvas. 63 x 72. Purchase. 53.42.

LIBERTE, L. Jean. b. 1896.

MOTHER AND CHILD. 1932. Oil on paper. 14½ x 19½. Purchase. 32.69.

MOTHER LORE. (c. 1932.) Oil on paper. 19½ x 14⅝. Purchase. 33.32.

LOCKE, Charles. b. 1899.

THE HARBOR. 1940. Oil on canvas. 29 x 38. Gift of Mrs. Harry Payne Whitney. 41.5.

WATER FRONT. (1937.) Oil on canvas. 28¼ x 38¾. Purchase. 37.42.

HARBOR TRAFFIC. 1940. Ink. 13¼ x 19¼. Purchase. 42.26.

THE TERRACE. (1933.) Ink and crayon. 11⅞ x 19⅝. Purchase. 33.75.

VERMONT LANDSCAPE. (1935.) Ink. 8⅞ x 14⅝. Purchase. 43.17.

LOCKWOOD, Ward. b. 1894.

AFTER SPRING RAINS. (1929.) Oil on canvas. 18 x 24. 31.283.

BOAT IN PORT. (1939.) Watercolor. 13½ x 19½. Purchase. 40.8.

SOUTHWEST, NUMBER 4. (1954.) Casein on cardboard. 24¾ x 30¾. Purchase (and exchange). 54.31.

LORIAN, Dolia. 1909-1952.

View of the East River. (c. 1950.) Oil on canvas. 40 x 45. Gift of the Estate of Dolia Lorian. 52.38.

LUCE, Molly. b. 1896.

Horse Power. 1941. Oil on canvas. 22 x 28. Purchase. 41.43.

The Zoo. 1926. Oil on canvas. 15 x 18. 31.284.

LUCIONI, Luigi. b. 1900.

Jo. 1931. Oil on canvas. 20 x 18. Purchase. 31.285.

Two Willows. (1936.) Oil on canvas. 18¼ x 23. Purchase. 38.1.

Victorian Still Life. 1931. Oil on canvas. 11½ x 17¼. Purchase. 32.28.

LUDINS, Eugene. b. 1904.

Landscape. 1930. Oil on canvas. 30¼ x 33. Purchase. 31.286.

LUKS, George. 1867-1933.

Mrs. Gamley. (1930.) Oil on canvas. 66 x 48. Purchase. 31.289.

Rosie. (1919.) Oil on canvas. 31 x 26¼. 31.287.

Woman with Goose. (1907.) Oil on wood. 20 x 16. 31.288.

Man in a Green Hat. 1920. Gouache on cardboard. 18¼ x 14⅞. 31.450.

Plucking Chickens. (c. 1915.) Watercolor. 19⅞ x 13¾. Purchase. 31.451.

Maurice Prendergast. (c. 1904.) Pencil. 10 x 6¾ (overall). Gift of Mr. and Mrs. Edward W. Root. 42.38.

McCARTER, Henry. 1866-1942.

Evening Star. (1942.) Oil on canvas. 30 x 36. Gift of the Estate of Henry McCarter. 45.1.

MACDONALD-WRIGHT, Stanton. b. 1890.

"Conception." Synchromy. (1915.) Oil on canvas. 30 x 24. Gift of George F. Of. 52.40.

"Oriental." Synchromy in Blue-green. 1918. Oil on canvas. 36 x 50. Purchase. 52.8.

McFEE, Henry Lee. 1886-1953.

Crow with Peaches. (1928.) Oil on canvas. 30¼ x 24⅛. Purchase. 31.301.

Negro Girl. (1931.) Oil on canvas. 24⅛ x 20¼. Purchase. 33.18.

Red Fields in Virginia. (1928-29.) Oil on canvas. 24 x 30. Purchase. 31.302.

Still Life, Oranges. (1934.) Oil on canvas. 40 x 30. Purchase. 34.25.

Fruit and Crumpled Paper. (1931.) Pencil. 17 x 16⅞. Purchase. 33.39.

House Tops. (1931.) Pencil. 19⅞ x 16⅞. Purchase. 33.76.

Negro Head. (1935.) Pencil. 14½ x 11½. Purchase. 36.136.

MacIVER, Loren. b. 1909.

Venice. (1949.) Oil on canvas. 59 x 93. Purchase. 49.19.

MAGER, Gus. b. 1878.

Wrestlers. (1933.) Oil on canvas. 29½ x 49. Purchase. 33.36.

MANDEL, Howard. b. 1917.

The Blessing. 1952. Casein on composition board. 19¾ x 24. Wildenstein Benefit Purchase Fund. 53.23.

MANGRAVITE, Peppino. b. 1896.

City People in the Country. (1936.) Oil on canvas. 25½ x 39½. Purchase. 36.145.

Abduction of a Beautiful Lady. (1935.) Gouache. 17½ x 11½. Purchase. 36.135.

From Fire by Fire. 1951. Gouache. 24¾ x 17⅛. Purchase (and exchange). 54.44.

Berenice. (1944.) Ink. 11 x 11½. Purchase. 45.24.

MARGO, Boris. b. 1902.

From the Other Side of the Bridge. (1945/47.) Oil on canvas. 50 x 50. Purchase. 48.3.

MARGULES, De Hirsh. b. 1899.

Portrait of Joseph Stella. 1943. Watercolor. 25 x 19¼. Gift of the artist in memory of Juliana Force. 49.13.

MARIN, John. 1870-1953.

Deer Island, Maine. 1923. Watercolor. 17½ x 13⅞ (overall). Purchase. 31.589.

Movement, Boat, Sea, Rocks and Sky, Maine. 1941. Watercolor. 15¼ x 21¾ (overall). Purchase. 42.36.

Region of Brooklyn Bridge Fantasy. 1932. Watercolor. 18¾ x 22¼. Purchase. 49.8.

Sunset. 1914. Watercolor. 16½ x 19¼ (overall). Purchase. 31.452.

MARSH, Reginald. 1898-1954.

Alexander Brook. (1929.) Oil on canvas. 24 x 20. 31.291.

Self-Portrait. 1927. Oil on canvas. 24 x 20. 31.292.

Twenty Cent Movie. 1936. Egg tempera on composition board. 30 x 40. Purchase. 37.43.

Why Not Use the "L"? 1930. Egg tempera on canvas. 36 x 48. Purchase. 31.293.

CONEY ISLAND BEACH, NUMBER 1. 1943. Watercolor and ink. 21½ x 29½. Purchase. 43.15.

LINER. 1940. Watercolor. 15¼ x 22¾ (overall). Purchase. 40.9.

LOCOMOTIVE, NUMBER 2. 1929. Watercolor. 13½ x 19½. 31.453.

NEW DODGEM. 1940. Watercolor. 40¼ x 26¾. Anonymous gift. 53.21.

GIRL WALKING. (1944.) Ink. 21⅞ x 15. Purchase. 45.19.

WHITE TOWER HAMBURGER. 1945. Ink. 26¼ x 39¾. Anonymous gift. 53.22.

MATTSON, Henry. b. 1887.

EVENTIDE. (c. 1946.) Oil on canvas. 27 x 36. Purchase (and exchange). 53.25.

MARINE. (1933.) Oil on canvas. 25 x 30. Purchase. 34.3.

MOONLIT LANDSCAPE. (1934.) Oil on canvas. 25 x 30. Purchase. 34.19.

PORTRAIT OF THE ARTIST. (1936.) Oil on canvas. 32 x 22. Purchase. 37.27.

QUINCES. (1936.) Oil on canvas. 32 x 22. Purchase. 36.146.

SPRING. (1937.) Oil on canvas. 36 x 48. Purchase (and exchange). 39.23.

MATULKA, Jan. b. 1892.

ARRANGEMENT WITH PHONOGRAPH. (1929.) Oil on canvas. 30 x 40. 31.298.

STILL LIFE WITH LILIES. (c. 1926.) Oil on canvas. 30 x 25. 31.299.

MAURER, A. H. 1868-1932.

AN ARRANGEMENT. (1901.) Oil on cardboard. 36 x 31⅞. Gift of Mr. and Mrs. Hudson D. Walker. 50.13.

FLOWERS. (c. 1912.) Oil on cardboard. 21¼ x 18. 31.300.

TWIN HEADS. (c. 1930.) Oil on canvas. 26⅜ x 18. Gift of Mr. and Mrs. Hudson D. Walker (and exchange). 53.28.

MECKLEM, Austin. 1894-1951.

TOMPKINS' COVE. 1934. Oil on canvas. 24 x 34. Purchase. 34.20.

VALLEY, WINTER. 1936. Watercolor. 13¾ x 20¾. Purchase. 36.22.

MEYER, Anne Norton.

HEAD OF A YOUNG WOMAN. (1940.) Oil on canvas. 16 x 12. Purchase. 40.21.

MEYER, Felicia. b. 1913.

VERMONT HILLSIDE. (1940.) Oil on canvas. 28 x 34. Purchase. 41.6.

MEYER, Herbert. b. 1882.

GLIMPSE OF THE METOWEE. 1935. Oil on canvas. 25 x 30. Purchase. 36.9.

SUMMER IN PAWLET. (1932.) Oil on canvas. 28 x 36. Purchase. 32.29.

MILLER, Harriette G. b. 1892.

BEACON FALLS. (1936.) Watercolor. 13½ x 19½. Purchase. 38.48.

MILLER, Kenneth Hayes. 1876-1952.

BOX PARTY. 1936. Oil and tempera on canvas. 60 x 46. Purchase. 36.147.

ROCKS AND SEA. (c. 1916/44.) Oil on canvas. 25 x 30. Gift of Mrs. Howard C. Smith, Jr. 54.40.

SHOPPER. 1928. Oil on canvas. 41 x 33. Purchase. 31.305.

AT A COUNTRY HORSE SHOW. 1935. Pencil, crayon and watercolor. 19⅞ x 16¾. Purchase. 36.37.

ON FOURTEENTH STREET. 1932. Ink and crayon. 12 x 15. Purchase. 45.20.

TWO NUDES. (1916.) Ink. 9½ x 7. 31.556.

Also a collection of sketches.

MITCHELL, Bruce. b. 1908.

STORMY DAY, BLOCK ISLAND. (1945.) Gouache. 16½ x 27⅞. Gift of Leonard Pfeiffer. 46.11.

MOFFETT, Langston.

HOUSE ON THE BAY. (1941.) Oil on canvas. 21¾ x 29¾. Purchase. 42.21.

MOFFETT, Ross. b. 1888.

PROVINCETOWN WHARF. (1932.) Oil on canvas. 30 x 40. Purchase. 33.19.

MORE, Hermon. b. 1887.

FLOWERS. (1927.) Oil on canvas. 24 x 20. 31.307.

LANDSCAPE. (1930.) Oil on canvas. 30 x 40¼. Purchase. 31.308.

ROCKY HILLSIDE. (1934.) Oil on canvas. 32 x 42. Purchase. 35.16.

MORGAN, Herbert. b. 1907.

ARMISTICE DAY, PLACE DE LA MAIRIE. (1927.) Oil on canvas. 36 x 36. 31.311.

MORGAN, Maud. b. 1903.

TURKEY. (1937.) Oil on canvas. 26 x 18. Purchase. 38.50.

MORGAN, Randall. b. 1920.

WAR PLANT. (1953.) Oil on composition board. 11⅛ x 17. Charles F. Williams Fund. 54.3.

MORRIS, George L. K. b. 1905.

NAUTICAL COMPOSITION. 1937/42. Oil on canvas. 51 x 35. Purchase. 43.11.

MORRISON, David H. 1885-1934.

CROSS RIVER. (1920's.) Oil on canvas. 24 x 30. 31.312.

MOTHERWELL, Robert. b. 1915.

THE RED SKIRT. 1947. Oil on composition board. 48 x 24. Purchase. 49.3.

MURCH, Walter. b. 1907.

GOVERNOR, II. (1952.) Oil on paper. 40⅜ x 17¾. Wildenstein Benefit Purchase Fund. 53.11.

MYERS, Jerome. 1867-1940.

EAST SIDE MARKET. (1936.) Oil on canvas. 25 x 30. Purchase (and exchange). 41.36.

SUMMER NIGHT, EAST SIDE PARK. (1919.) Oil on canvas. 25 x 30. Purchase. 31.313.

FIRST AVENUE CORNER. (c. 1925.) Watercolor and crayon. 7⅝ x 10. Purchase. 31.455.

CHILDREN AT PLAY. (c. 1917.) Pen and pencil. 4½ x 7⅝. Purchase. 31.557.

SELF-PORTRAIT. (1912.) Charcoal and chalk. 14 x 11⅛. Purchase. 31.558.

NAKIAN, Reuben. b. 1897.

ANIMAL STUDY, I. (c. 1921.) Crayon. 10⅛ x 16⅝. 31.559.

ANIMAL STUDY, II. (c. 1921.) Crayon. 10 x 15. 31.560.

BULL AND COW. (c. 1921.) Crayon. 10 x 15. 31.561.

BULL CROUCHING. (c. 1921.) Crayon. 8 x 12⅜. 31.562.

COW AND HEIFER. (c. 1921.) Crayon. 10 x 15. 31.563.

Also sculpture.

NICOLAIDES, Kimon. 1892-1938.

TWO HEADS. Colored ink. 7¾ x 6⅝. 31.564.

O'KEEFFE, Georgia. b. 1887.

THE MOUNTAIN, NEW MEXICO. (1931.) Oil on canvas. 30 x 36. Purchase. 32.14.

SINGLE LILY WITH RED. 1928. Oil on wood. 12 x 6¼. Purchase. 33.29.

SKUNK CABBAGE. (c. 1922.) Oil on composition board. 14¾ x 12¾. Purchase. 31.314.

THE WHITE FLOWER. (1931.) Oil on canvas. 30 x 36. Purchase. 32.26.

ORR, Elliot. b. 1904.

THE JOURNEY. 1940. Oil on canvas. 10⅜ x 14½. Anonymous gift. 53.45.

PALMER, William C. b. 1906.

DUST, DROUGHT AND DESTRUCTION. 1934. Egg tempera on composition board. 24 x 30. Purchase. 34.22.

COON RIVER. 1933. Ink. 14⅜ x 18¾. Purchase. 33.77.

PAPSDORF, Fred. b. 1887.

FREIGHT YARD. 1938. Oil on canvas. 17¼ x 24. Purchase. 41.18.

PARSONS, Lloyd. b. 1893.

CHIPMAN'S CREEK. (1936.) Oil on canvas. 20 x 30. Purchase. 37.28.

PEIRCE, Waldo. b. 1884.

AFTER THE SHOW. 1933. Oil on canvas. 32¼ x 46. Purchase. 34.23.

PEREIRA, I. Rice. b. 1907.

OBLIQUE PROGRESSION. 1948. Oil on canvas. 50 x 40. Purchase. 48.22.

PERKINS, Harley. b. 1883.

STILL LIFE. (1926.) Oil on canvas. 20 x 24. 31.315.

FIORD, NORWAY. 1930. Watercolor. 14⅝ x 21⅝. Purchase. 32.62.

PERLIN, Bernard. b. 1918.

THE JACKET. 1951. Casein tempera on cardboard. 28¼ x 19¾. Wildenstein Benefit Purchase Fund. 53.20.

PERSONS, Simmons. b. 1906.

PLEASANT INTRODUCTION. (1937.) Watercolor. 15⅝ x 19½. Purchase. 38.18.

PHILIPP, Robert. b. 1895.

FRUIT. (1932.) Pastel. 17¼ x 23¼. Purchase. 32.53.

PHILLIPS, Marjorie. b. 1895.

AUTUMN AFTERNOON. (1948.) Oil on canvas. 36 x 27. Purchase (and exchange). 48.15.

PICKEN, George. b. 1898.

BUILDING THE EAST RIVER DRIVE. 1939. Oil on canvas. 20 x 40. Purchase. 42.14.

MILFORD BEACH, LONG ISLAND SOUND. 1930. Watercolor. 13¼ x 19⅜. Purchase. 32.19.

PICKETT, Joseph. 1848-1918.

CORYELL'S FERRY, 1776. (Probably between 1914-1918.) Oil on canvas. 37½ x 48¼. Purchase. 31.316.

PIPPIN, Horace. 1888-1946.

THE BUFFALO HUNT. (1933.) Oil on canvas. 21¼ x 31. Purchase. 41.27.

PITTMAN, Hobson. b. 1900.

THE WIDOW. (1937.) Oil on canvas. 15 x 25. Purchase. 38.51.

POLLET, Joseph. b. 1897.

BEN'S BEAN-POLES. (1925.) Oil on canvas. 40½ x 30. 31.318.

BLACK WALNUTS. (1945.) Oil on canvas. 30 x 40. Purchase (and exchange). 52.30.

MIDSUMMER. (1925.) Oil on canvas. 40 x 60. 31.319.

NEIGHBOR GREEN. (1928.) Oil on canvas. 40 x 60. Purchase. 31.320.

RED BARN. (1927.) Oil on canvas. 20 x 24. 31.321.

POLLOCK, Jackson. b. 1912.

NUMBER 27. 1950. Oil on canvas. 49 x 106. Purchase. 53.12.

POOR, Anne. b. 1918.

THREE MUSICIANS. (1951.) Oil on canvas. 20 x 22⅞. Gift of Mr. and Mrs. Leo Simon. 52.12.

POOR, Henry Varnum. b. 1888.

AUTUMN FRUIT. (1932.) Oil on wood. 18 x 26½. Purchase. 33.20.

BESSIE. (1939.) Oil on wood. 10⅜ x 13¾. Purchase. 39.22.

POUSETTE-DART, Richard. b. 1916.

THE MAGNIFICENT. 1950-51. Oil on canvas. 86¼ x 44. Gift of Mrs. Wolfgang S. Schwabacher. 53.43.

PRENDERGAST, Charles. 1868-1948.

WORLD'S FAIR. 1939. Tempera and gold leaf on composition board. 24 x 27½. Purchase. 49.12.

PRENDERGAST, Maurice. 1859 (or 1861)-1924.

ALONG THE SEINE. 1892. Oil on canvas. 13 x 9½. Purchase. 39.27.

CINERARIAS AND FRUIT. (1915.) Oil on canvas. 21 x 27. Purchase. 32.48.

THE COVE. (1916.) Oil on canvas. 28 x 39¾. 31.322.

DIEPPE. 1892. Oil on canvas. 13 x 9¾. Purchase. 39.28.

PROMENADE, GLOUCESTER. (c. 1918.) Oil on canvas. 26 x 34. 31.323.

BATHING BEACH. (c. 1912.) Watercolor and pastel. 13½ x 19½. 31.456.

CENTRAL PARK. 1900. Watercolor. 14 x 21¾. Purchase. 32.41.

CENTRAL PARK. 1901. Watercolor. 14⅛ x 21¾. Purchase. 32.42.

MAY DAY, CENTRAL PARK. (c. 1901.) Watercolor. 14⅜ x 21⅝. Purchase (and exchange). 48.19.

PRESSER, Josef. b. 1911.

THE BLACK HORSE. 1931. Charcoal and pastel on parchment. 14⅛ x 19. Purchase. 31.566.

THE BROWN HORSE. 1930. Charcoal and pastel on parchment. 14 x 18¾. Purchase. 31.567.

PRESTOPINO, Gregorio. b. 1907.

WINTER. (1945.) Oil on canvas. 20¼ x 30¼. Purchase. 46.3.

GLITTER, NUMBER 3. (1951.) Watercolor, pastel, crayon and ink. 29⅞ x 26 (overall). Purchase. 52.21.

QUANCHI, Leo. b. 1892.

FISHERMAN. (1948.) Oil on canvas. 20 x 16. Purchase (and exchange). 49.5.

QUIRT, Walter. b. 1902.

MUTATION. (1940.) Oil on canvas. 30 x 40. Purchase. 42.34.

RASMUSSON, Daniel. b. 1913.

DEATH COMES FOR THE HERO. (1937.) Ink. 8½ x 11½. Purchase. 37.34.

PIETÀ. 1937. Ink. 9⅜ x 11¾. Purchase. 37.33.

RATTNER, Abraham. b. 1895.

THE EMPEROR. (1944.) Oil on canvas. 28¾ x 23¾. Purchase. 45.6.

RAY, Man. b. 1890.

WOMAN ASLEEP. 1913. Oil on canvas. 12 x 16. Purchase. 33.30.

REFREGIER, Anton. b. 1905.

THE STAIRCASE. 1949. Tempera on canvas. 45 x 28¼. Purchase. 49.20.

REINHARDT, Ad. b. 1913.

NUMBER 18. (1948-49.) Oil on canvas. 40 x 60. Purchase. 53.13.

RIBAK, Louis. b. 1903.

CORRAL IN WINTER. (1952-53.) Oil on canvas. 32 x 40. Purchase (and exchange). 54.15.

HOME RELIEF STATION. (1935-36.) Oil on canvas. 28 x 36. Purchase. 36.148.

UNTIMELY CLOUDS. 1933. Gouache. 16½ x 21½. Purchase. 34.1.

ROBINSON, Boardman. 1876-1952.

THE CLUB. 1917. Oil and crayon on paper. 13½ x 18. 31.457.

ELSA WERTMAN. 1940. Illustration for Edgar Lee Masters' *Spoon River Anthology*. Casein. 13¾ x 10½. Purchase. 42.24.

AMBASSADOR HARVEY, STUDY NUMBER 1. (1921.) Crayon and gouache. 19¼ x 14. 31.568.

AMBASSADOR HARVEY, STUDY NUMBER 2. 1921. Ink. 24 x 8. 31.569.

DRAPED NUDE. 1923. Pencil and watercolor. 13⅜ x 9¼. 31.570.

PORTRAIT. (1918.) Crayon and ink. 12¼ x 8¾. 31.571.

ROHLAND, Caroline S. b. 1885.

AT THE THEATRE. (1930.) Pastel. 16 x 18½. 31.458.

COTTON PICKERS. (1939.) Pastel. 24 x 18½. Purchase. 41.12.

LUNCHEON. (1930.) Pastel. 16 x 21. Purchase. 31.459.

ROHLAND, Paul. 1884-1949.

THE MANSION. (1931.) Oil on canvas. 27 x 34. Purchase. 33.21.

PEONIES. (1930.) Oil on canvas. 30 x 24. 31.331.

GARDEN OF MANSION. (1931.) Watercolor. 20 x 26. Purchase. 31.460.

TREES. (1929.) Watercolor. 12¾ x 16⅜. 31.461.

ROLLO, Jo. b. 1904.

HEAD. 1932. Crayon. 6⅞ x 6¼. Purchase. 32.45.

ROSEN, Charles. 1878-1950.

CAR SHOPS. (1932.) Oil on canvas. 20 x 40. Purchase. 33.22.

OLD FERRY SLIP. (1931.) Oil on canvas. 24 x 30. Purchase. 31.334.

TREES. (1942.) Oil on canvas. 40 x 30. Gift of friends of the artist. 43.4.

ROSZAK, Theodore J. b. 1907.

FISHERMAN'S BRIDE. (1934.) Oil on canvas. 29 x 27. Purchase. 34.24.

STUDY FOR "THE FURIES." (1950.) Ink. 25 x 38¾. Purchase. 51.29.

Also sculpture.

ROTHKO, Mark. b. 1903.

BAPTISMAL SCENE. (1945.) Watercolor. 19⅞ x 14. Purchase. 46.12.

ENTOMBMENT, I. (1946.) Gouache. 20⅜ x 25¾ Purchase. 47.10.

RUELLAN, Andrée. b. 1905.

BOY IN ARMCHAIR. (1928.) Pencil. 16⅜ x 10⅛ (overall). Purchase. 31.572.

GIRL READING. (1928.) Pencil. 16⅜ x 10⅛ (overall). Purchase. 31.573.

SIDE SHOW. (1938.) Charcoal and crayon. 14⅜ x 19½. Purchase. 38.16.

THE VAGRANT. (1939.) Charcoal. 15¼ x 11⅜. Purchase. 41.40.

RUGGLES, Carl. b. 1876.

THE POOL, ROARING BRANCH. (1932.) Oil on paper. 19¼ x 15¼ (overall). Purchase. 32.32.

TRUMPET FLOWER. 1940. Watercolor. 10 x 8. Purchase. 40.5.

RUSSELL, Alfred. b. 1920.

LA RUE DE NEVERS. (1949.) Oil on canvas. 40 x 26. Purchase. 50.21.

ORPHIC COMPOSITION. 1952. Ink. 22 x 29⅝. Purchase. 54.28.

RUSSELL, Morgan. 1886-1953.

FOUR PART SYNCHROMY, NUMBER 7. 1914-15. Oil on canvas. 15⅜ x 11½. Gift of the artist in memory of Gertrude V. Whitney. 51.33.

RYAN, Anne. 1889-1954.

GOLD COLLAGE. (1953.) Collage. 23⅝ x 29½. Purchase. 54.26.

SAALBURG, Allen. b. 1899.

Eight gouache sketches for sets for the film "Green Pastures." (c. 1935.) Purchase. 37.1-8.

SALEMME, Attilio. b. 1911.

INQUISITION. 1952. Oil on canvas. 40 x 63. Purchase. 53.26.

SALEMME, Lucia Autorino. b. 1919.

NIGHT IN THE CLAIRVOYANT CITY. 1951. Gouache and ink. 18⅛ x 22⅞. Purchase. 51.26.

SANTO, Patsy. b. 1893.

WINTER QUIET. 1940. Oil on canvas. 18 x 24. Purchase. 40.4.

SAWYER, Helen. b. 1900.

FLORIDA BOUQUETS. (1942.) Oil on canvas. 25 x 30. Purchase. 42.22.

SCHANKER, Louis. b. 1903.

DARK NATURE THEME. 1945. Casein. 22¼ x 30¾ (overall). Purchase. 46.13.

SCHMIDT, Katherine. b. 1898.

Broe and McDonald Listen In. 1937. Oil on canvas. 30 x 24. Purchase (and exchange). 50.15.

Laurel and Pink Flower. (1930.) Oil on canvas. 30 x 24. 31.335.

On the Rocks. 1941. Maroger medium on canvas. 18 x 36. Purchase (and exchange). 50.16.

The Snake. 1932. Oil on canvas. 20 x 36. Purchase. 33.23.

The White Factory. (1928.) Oil on canvas. 24 x 30. 31.336.

Quince in Bowl. 1925. Pencil and watercolor. 9 x 13. 31.574.

SCHNAKENBERG, Henry. b. 1892.

Air Plants, Porto Rico. (1927.) Oil on canvas. 30¼ x 36¼. 31.337.

Conversation. 1930. Oil on canvas. 50¼ x 36. Purchase. 31.338.

Memorial to Summer. (1949.) Oil on canvas. 50 x 19. Purchase. 53.29.

The Palisades. (1941.) Oil on canvas. 36 x 50. Purchase. 41.53.

Shell and Lemons. (1929.) Oil on canvas. 20 x 24. 31.341.

Forest Carpet. (1924.) Watercolor. 11¾ x 15¾. 31.463.

Ice Pattern. (1948.) Watercolor. 14¼ x 21⅜. Purchase. 53.30.

Landscape with Mountain. (1927.) Watercolor. 13¾ x 19⅝. 31.464.

Near the Quarry. (1930.) Watercolor. 13½ x 19½. Purchase. 31.465.

The Pool's Edge. (1931.) Watercolor. 16 x 19⅜. Purchase. 31.466.

S. S. San Lorenzo. (1926.) Watercolor. 13⅝ x 19⅝. 31.467.

SCHREIBER, Georges. b. 1904.

Second Balcony. 1936. Watercolor. 19⅛ x 29. Purchase. 36.23.

SCHWABACHER, Ethel. b. 1903.

Ode, I. (1951.) Oil on canvas. 36 x 30. Purchase. 53.33.

SCHWARTZ, Manfred. b. 1909.

Processional. (1952-53.) Oil on canvas. 36 x 36. Gift of Mrs. Leo Simon. 53.55.

SELIGER, Charles. b. 1926.

Floral. 1950. Tempera and ink. 18 x 13¾. Purchase. 51.27.

SELIGMANN, Kurt. b. 1900.

The Balcony, 1. 1949-50. Oil on canvas. 33 x 48. Purchase. 53.52.

Perseus. 1946. Ink, egg tempera and gouache. 23¼ x 32. Wildenstein Benefit Purchase Fund. 53.14.

SENNHAUSER, John. b. 1907.

Emotive, Number 15. 1950. Watercolor and casein. 19⅞ x 25⅞ (overall). Purchase. 51.28.

SHAHN, Ben. b. 1898.

Cherubs and Children. (1944.) Tempera on composition board. 15 x 22⅞. Purchase. 45.17.

The Passion of Sacco and Vanzetti. (1931-32.) From the Sacco-Vanzetti series of 23 paintings. Tempera on canvas. 84½ x 48. Gift of Mr. and Mrs. Milton Lowenthal in memory of Juliana Force. 49.22.

Reconstruction. (1945.) Tempera on composition board. 26 x 39. Purchase. 46.4.

Scotts Run, West Virginia. 1937. Tempera on cardboard. 22¼ x 27⅞. Purchase. 38.11.

SHEELER, Charles. b. 1883.

Architectural Cadences. 1954. Oil on canvas. 25 x 35. Purchase. 54.35.

Interior. 1926. Oil on canvas. 33 x 22. 31.344.

River Rouge Plant. 1932. Oil on canvas. 20 x 24⅛. Purchase. 32.43.

Bucks County Barn. 1923. Tempera and crayon. 19¼ x 25½. 31.468.

Interior, Bucks County Barn. 1932. Crayon. 15 x 18¾. Purchase. 33.78.

Pertaining to Yachts and Yachting. (c. 1922.) Crayon. 19 x 24¼ (overall). Purchase. 48.4.

SHEETS, Millard. b. 1907.

Black Horse. 1934. Watercolor. 14½ x 22. Purchase. 36.24.

SHIFF, Madeline.

Wiltz at Work. 1932. Oil on canvas. 18 x 15. Purchase. 32.51.

SHINN, Everett. 1876-1953.

Revue. 1908. Oil on canvas. 18 x 24. 31.346.

Girl Dressing. 1906. Crayon. 15½ x 10¼. Purchase. 35.3.

Nude Bending. 1907. Crayon. 10⅝ x 13⅞. 31.576.

SIMKHOVITCH, Simkha. 1893-1949.

Merry-go-round. 1930. Oil on canvas. 25 x 30. Purchase. 31.348.

SIPORIN, Mitchell. b. 1910.

DANCERS BY THE CLOCK. 1949. Oil on canvas. 40½ x 60⅛. Purchase. 50.22.

EARTHQUAKE. 1941. Casein on cardboard. 23⅞ x 34. Purchase. 41.41.

FLASHBACK TO CARTHAGE. 1946. Casein. 18⅞ x 23⅞ (overall). Purchase. 47.11.

HAYMARKET SERIES: THE STOOL PIGEONS, MR. AND MRS. WILLIAM SELIGER. (1933-34.) Ink on cardboard. 21⅜ x 14¼. Anonymous gift. 51.21.

SLOAN, John. 1871-1951.

BACKYARDS, GREENWICH VILLAGE. 1914. Oil on canvas. 26 x 32. Purchase. 36.153.

THE BLUE SEA — CLASSIC. 1918. Oil on canvas. 24 x 30. Purchase (and exchange). 51.39.

CHARLOTTE IN RED COAT. (1951.) Tempera and oil on composition board. 30 x 24. Gift of Mrs. John Sloan. 52.31.

NUDE AND NINE APPLES. 1937. Tempera and oil on composition board. 24 x 30. Purchase (and exchange). 51.41.

THE PICNIC GROUNDS. (1906/07.) Oil on canvas. 24 x 36. Purchase. 41.34.

PORTRAIT. 1934. Tempera and oil on wood. 36 x 24. Gift of Miss Amelia Elizabeth White. 52.13.

RIDERS IN THE HILLS. 1946. Tempera and oil on composition board. 19⅝ x 20. Gift of Mrs. John Sloan. 52.32.

ROMANY MARIE. (1920.) Oil on canvas. 24 x 20. Purchase (and exchange). 51.40.

SIXTH AVENUE ELEVATED AT THIRD STREET. (1928.) Oil on canvas. 30 x 40. Purchase. 36.154.

BEFORE HER MAKERS AND HER JUDGE. (1913.) Illustration for *The Masses*, Aug. 1913. Crayon. 16½ x 25. 36.38.

NUDE. 1931. Pencil. 7⅜ x 9⅛. Gift of Mrs. John Sloan. 51.42.

SLOBODKINA, Esphyr. b. 1914.

COMPOSITION WITH WHITE OVALS. 1952. Oil on composition board. 34½ x 20¾. Wildenstein Benefit Purchase Fund. 53.6.

SMITH, Jacob Getlar. b. 1898.

APPROACHING STORM. 1931. Watercolor. 13½ x 19½. Purchase. 32.9.

SELF-PORTRAIT. 1931. Watercolor. 19½ x 13½. Purchase. 32.10.

SMITH, Judson. b. 1880.

ALONG THE HUDSON. 1930. Oil on composition board. 47½ x 60. Purchase. 31.349.

SOLMAN, Joseph. b. 1909.

THE RED SHAWL. (1950.) Oil on composition board. 16 x 24. Gift of Mr. and Mrs. Jack I. Poses. 54.4.

SOYER, Isaac. b. 1907.

EMPLOYMENT AGENCY. 1937. Oil on canvas. 34¼ x 45. Purchase. 37.44.

SOYER, Moses. b. 1899.

GIRL IN ORANGE SWEATER. 1953. Oil on canvas. 30 x 24. Purchase (and exchange). 54.5.

SOYER, Raphael. b. 1899.

THE BROWN SWEATER. (1952.) Oil on canvas. 50 x 34. Purchase (and exchange). 53.53.

OFFICE GIRLS. 1936. Oil on canvas. 26 x 24. Purchase. 36.149.

SLEEPING GIRL. Pencil. 17 x 14. 31.576.

SPEICHER, Eugene. b. 1883.

FIRA BARCHAK. (1929.) Oil on canvas. 64 x 42. Purchase. 31.358.

THE DANISH GIRL. (1939.) Oil on canvas. 19½ x 18¼. Gift of Mrs. Harry Payne Whitney. 41.37.

GIRL'S HEAD. (1925.) Oil on canvas. 20¼ x 16¼. Purchase. 31.356.

LUCIA. (1931.) Oil on canvas. 23 x 28. Purchase. 33.25.

MARIANNA. (1937.) Oil on canvas. 45½ x 35½. Purchase. 37.45.

MURRAY BAY LANDSCAPE. (1933.) Oil on canvas. 27 x 35. Purchase. 34.28.

PORTRAIT OF A GIRL. (1925.) Oil on canvas. 18 x 16. 31.357.

SPRING BOUQUET. (1925.) Oil on canvas. 20¼ x 15. 31.359.

WINTER RYE, YANKEETOWN. (1940.) Oil on canvas. 17 x 22. Purchase. 41.23.

BENDING FIGURE. (1921.) Ink. 10⅞ x 6¼. 31.577.

HEAD OF A GIRL. (1929.) Pencil. 10 x 9⅛. Purchase. 31.578.

NUDE. (1921.) Crayon. 11¾ x 8⅛. 31.579.

PLATE OF FRUIT. (1928.) Pencil. 8½ x 13⅛. Purchase. 34.29.

PORTRAIT. (1928.) Crayon. 10¾ x 8¾. 31.580.

SPENCER, Niles. 1893-1952.

THE GREEN TABLE. 1930. Oil on canvas. 50 x 40. Purchase. 31.361.

SEVENTH AVENUE. (1927.) Oil on canvas. 30¼ x 36. 31.363.

SPONSLER, Edwin E. b. 1907.

PASTURE. 1952. Ink. 8⅝ x 29⅞. Purchase. 54.29.

SPRUANCE, Benton. b. 1904.

THE PHILATELISTS. 1935. Oil on canvas. 16¼ x 20. Purchase. 36.8.

STAMOS, Theodoros. b. 1922.

GREEK ORISON. (1952.) Oil on canvas. 67 x 27. Purchase. 53.15.

ANCESTRAL WORSHIP. 1947. Pastel, gouache and ink. 17½ x 23⅜. Purchase. 48.9.

STEIGER, Harwood. b. 1900.

INDIAN SUMMER. (1936.) Watercolor. 23⅛ x 17¾. Purchase. 36.25.

STELLA, Joseph. 1880-1946.

THE BROOKLYN BRIDGE: VARIATION ON AN OLD THEME. (1939.) Oil on canvas. 70 x 42. Purchase. 42.15.

DER ROSENKAVALIER. (c. 1915.) Oil on canvas. 24 x 30. Gift of George F. Of. 52.39.

NATIVITY. Pastel. 37 x 19⅛ (overall). 31.469.

SKETCH FOR BROOKLYN BRIDGE. Pastel. 21 x 17½. Gift of Miss Rose Fried. 52.36.

STILL LIFE, FRUIT. Gouache. 21 x 29. 31.470.

LOUIS EILSHEMIUS. Pencil. 28⅜ x 21⅝. 31.581.

STERNE, Maurice. b. 1878.

BALI BAZAAR. (1913-14.) Oil on canvas. 36½ x 39. Purchase. 54.13.

MOTHER AND CHILD. (1913.) Oil on wood. 24½ x 18¼. Purchase. 31.364.

COMPOSITION, XIX. (1952.) Ink and chalk. 19½ x 23½. Purchase. 54.38.

STEVENS, Edward John, Jr. b. 1923.

STILL LIFE WITH JUNGLE OBJECTS. 1944. Watercolor and gouache. 21⅝ x 17¾. Purchase. 45.23.

STUEMPFIG, Walter. b. 1914.

THE FALLS OF THE SCHUYLKILL. 1953. Oil on canvas. 18¼ x 22¼. Long term loan from the Henry Ward Ranger Fund through the National Academy of Design. 54.39.

JUDGMENT OF PARIS. 1943. Oil on canvas. 28 x 36⅛. Purchase. 43.12.

TANGUY, Yves. b. 1900.

FEAR. (1949.) Oil on canvas. 60 x 40. Purchase. 49.21.

TAYLOR, John W. b. 1897.

STILL LIFE. (1930.) Watercolor. 19⅝ x 14½. Purchase. 31.472.

THON, William. b. 1906.

MIDNIGHT QUARRY. (1952.) Watercolor. 26½ x 40. Wildenstein Benefit Purchase Fund. 53.16.

TOBEY, Mark. b. 1890.

ODALISQUE. 1927. Oil on canvas. 48 x 28. Gift of Mr. and Mrs. John Rogers, Jr., in memory of Juliana Force. 50.14.

SALE. 1943. Tempera on composition board. 18 x 29⅞. Gift of Mr. and Mrs. David M. Solinger. 52.11.

UNIVERSAL FIELD. 1949. Tempera and pastel on cardboard. 28 x 44. Purchase. 50.24.

TOFEL, Jennings. b. 1891.

HAGAR. (1931.) Oil on canvas. 25½ x 32. Purchase. 32.8.

TOMLIN, Bradley Walker. 1899-1953.

STILL LIFE. (1939,) Oil on canvas. 34 x 46. Purchase. 42.10.

TOOKER, George. b. 1920.

THE SUBWAY. (1950.) Egg tempera on composition board. 18⅛ x 36⅛. Juliana Force Purchase. 50.23.

TRUNK, Herman, Jr. b. 1899.

MOUNT VERNON. 1932. Oil on canvas. 34 x 46. Purchase. 33.26.

TSCHACBASOV, Nahum. b. 1899.

THE CLOWN. 1948. Oil and casein on composition board. 44 x 27. Gift of Samuel B. Cohn in memory of Juliana Force. 49.14.

THE MATRIARCH. 1949. Oil on composition board. 44 x 27. Gift of Samuel Sumner Goldberg in memory of Juliana Force. 49.15.

TUCKER, Allen. 1866-1939.

BAKER'S ISLAND. 1921. Oil on canvas. 25 x 34. 31.367.

LANDSCAPE. 1919. Oil on canvas. 25 x 30. 31.368.

THE ORANGE DRESS. (1929.) Oil on canvas. 72¼ x 25. Purchase. 31.369.

WASHINGTON CROSSING THE DELAWARE. (1931.) Oil on canvas. 20 x 36. Purchase. 33.35.

SPRING TREES. Watercolor. 13⅜ x 19¼. Purchase. 31.473.

TURNBULL, James B. b. 1909.

BIRTH OF A SHARECROPPER. 1939. Watercolor. 20⅞ x 28⅞. Purchase. 43.16.

VARIAN, Dorothy. b. 1895.

Plants and Artichokes. (1928.) Oil on canvas. 20 x 22. 31.371.

Portrait of a Living Room. (1944.) Oil on canvas. 40 x 30. Purchase. 45.7.

Still Life with Duck Decoy. (1937.) Oil on canvas. 36 x 27. Purchase. 41.35.

Willow Farm. 1935. Oil on paper. 15 x 22. Purchase. 37.47.

VICKREY, Robert. b. 1926.

The Labyrinth. 1951. Casein on composition board. 32 x 48. Juliana Force Purchase. 52.6.

VISSERT HOOFT, Martha. b. 1906.

Cry of the Juke Box. 1951-52. Oil on canvas. 48 x 34. Wildenstein Benefit Purchase Fund. 53.7.

von WICHT, John. b. 1888.

Harbor Festivity. 1951. Watercolor and casein on cardboard. 28¼ x 20⅜ (overall). Purchase. 52.22.

WALKOWITZ, Abraham. b. 1880.

From My Window. (1930.) Oil on canvas. 40¼ x 26. Gift of the artist in memory of Gertrude V. Whitney. 51.3.

Winter. (1915.) Oil on canvas. 16 x 20. 31.372.

Isadora Duncan, Number 10. (c. 1909.) Watercolor and ink. 9½ x 6¾. Purchase. 32.20.

New York. 1917. Watercolor, ink and pencil. 30⅝ x 21¾. Gift of the artist in memory of Juliana Force. 51.35.

Also a collection of watercolors and drawings.

WATKINS, Franklin C. b. 1894.

The Crucifixion. (1931.) Oil on canvas. 10 x 7. Purchase. 31.373.

The Sideboard. 1941. Oil on canvas. 30½ x 36¼. Purchase. 41.22.

Soliloquy. (1932.) Oil on canvas. 25¼ x 30¼. Purchase. 34.26.

WATSON, Nan.

Fruit in Blue Jar. Oil on canvas. 18¼ x 18¼. 31.376.

Fruit in Red Bowl. Oil on canvas. 18 x 30¼. 31.377.

Lilies. Oil on canvas. 18 x 12. 31.378.

Yellow Rose with Fruit. Oil on canvas. 18 x 21¾. 31.379.

WEBER, Max. b. 1881.

Adoration of the Moon. 1944. Oil on canvas. 48 x 32. Purchase. 46.5.

Chinese Restaurant. 1915. Oil on canvas. 40 x 48. Purchase. 31.382.

Gaillardias. (1933.) Oil on canvas. 38¼ x 17. Purchase. 34.27.

Listening. 1930. Gouache. 5¾ x 4⅛. Purchase. 31.476.

The Red Cap. 1930. Gouache. 4¼ x 5 (overall). Purchase. 31.477.

Summer. 1911. Gouache. 24⅛ x 18½. Purchase. 33.71.

WEBSTER, Tom.

Dainty Angie. Ink. 12 x 9. 31.582.

WHEELER, George Bernard.

The Sphinx. 1924. Ink. 21½ x 27⅝. Purchase. 32.52.

WHEELER, Steve. b. 1912.

Laughing Boy Rolling. 1946. Oil on canvas. 36 x 45. Purchase. 47.3.

WHITE, Charles. b. 1918.

Preacher. 1952. Ink on cardboard. 21⅜ x 29⅜. Purchase. 52.25.

WHORF, John. b. 1903.

Rainy Day. (1932.) Watercolor. 15 x 20¼. Purchase. 33.72.

Thunderstorm. (1935.) Watercolor. 14½ x 21⅜. Purchase. 36.26.

WILDE, John. b. 1919.

Myself Illustrating How a Square with Points A and H Is Always in My Vision. 1947. Pencil. 13⅜ x 9⅝. Purchase. 52.26.

WILSON, Sol. b. 1896.

Bulkheads. (1950.) Oil on canvas. 30 x 40. Purchase. 53.31.

WILTZ, Arnold. 1889-1937.

Firemen's Hall. 1931. Oil on canvas. 24 x 30. Purchase. 37.32.

Reconstruction. 1932. Oil on canvas. 23 x 31. Purchase. 33.27.

Road to a Village. 1929. Watercolor. 13¼ x 19⅜. Purchase. 31.478.

The Waste Channel. 1929. Watercolor. 13⅜ x 19¼. Purchase. 31.479.

WOOD, Grant. 1892-1942.

Dinner for Threshers. 1933. Two studies for right and left sections of the painting. Pencil. 17¾ x 26¾ each. Purchase. 33.79; 33.80.

WOOD-THOMAS, Alan. b. 1920.

Execution. 1949. Ink. 20⅛ x 17⅞. Anonymous gift. 50.12.

Figure. 1949. Ink. 18 x 21¼. Anonymous gift. 50.11.

WYETH, Andrew. b. 1917.

Spool Bed. (1947.) Watercolor. 20⅝ x 28¾. Purchase. 48.10.

YARROW, William. 1891-1941.

Tile-roofed Houses. Watercolor. 14⅜ x 19⅛. Purchase. 31.480.

YOUNG, Mahonri M. b. 1877.

Girl Dressing. (c. 1911.) Charcoal and pastel. 16⅝ x 10¾. 31.583.

Also sculpture.

ZERBE, Karl. b. 1903.

Harlequin. 1943. Encaustic on canvas. 44 x 34. Purchase. 45.8.

ZIRINSKY, Julius. b. 1898.

Louis M. Eilshemius. 1937. Crayon. 15⅞ x 12⅞. Gift of the artist. 47.4.

Louis M. Eilshemius. 1941. Crayon. 21 x 14½. Gift of the artist. 47.5.

ZORACH, Marguerite. b. 1887.

Maine Sheriff. (1930.) Oil on canvas. 20 x 30. Purchase. 31.386.

ZORACH, William. b. 1887.

Brooklyn Bridge. (1928.) Watercolor. 14⅝ x 21⅝. Purchase. 31.590.

Maine Landscape. (1930.) Watercolor. 14⅜ x 21¼. Purchase. 31.591.

Portrait of Hunt Diederich. 1920. Pencil. 13¾ x 9¾. 31.584.

Also sculpture.

ZUCKERMAN, Jack. b. 1920.

One Is Higher than the Other. (1950.) Casein and crayon. 13½ x 16⅜. Purchase. 52.23.

SCULPTURE

The largest dimension of the piece is given, in inches. For reliefs, height and width are given, in that order. See note about dates at the beginning of the Paintings, Watercolors and Drawings section.

AMINO, Leo. b. 1911.

Jungle. 1950. Mahogany. 56 high. Purchase. 52.15.

BAIZERMAN, Saul. b. 1889.

Slumber. (1948.) Hammered copper. 40 long. Purchase. 48.20.

BARTHE, Richmond. b. 1901.

African Dancer. 1933. Plaster. 42½ high. Purchase. 33.53.

The Blackberry Woman. 1932. Bronze. 34⅛ high. Purchase. 32.91.

BILOTTI, S. F. 1880-1953.

Leda. (1948.) Dalmatian stone. 81½ high. Gift of the Estate of Mrs. Harry Payne Whitney. 49.25.

A Model. (1935.) Marble. 16 high. Purchase. 36.1.

BOWES, Julian. b. 1894.

George Bellows. (1924.) Bronze. 14 high. Purchase. 31.4.

BROWN, Sonia Gordon. b. 1894.

Head of a Young Man. (1928.) Bronze. 14 high. Purchase. 33.54.

BROWNE, Byron. b. 1907.

Head in Bronze. 1952. Bronze. 17 high. Gift of Dr. and Mrs. John Beck. 53.44.

Also oils.

BURROUGHS, Betty. b. 1899.

Herbert Winlock. 1931. Terra cotta. 13¾ high. Purchase. 37.51.

CAESAR, Doris. b. 1893.

Torso. (1953.) Bronze. 58 high. Purchase (and exchange). 54.30.

CALDER, Alexander. b. 1898.

Pomegranate. (1949.) Mobile. Sheet aluminum and steel, steel wire and rods. About 72 high, about 68 diameter. Purchase. 50.6.

Also a gouache.

CLEWS, Henry. 1876-1937.

Portrait of Sam. 1911. Bronze. 12⅛ high. 31.8.

DAVIDSON, Jo. 1883-1952.

Dr. Albert Einstein. 1934. Bronze. 13¾ high. Purchase. 34.31.

Female Torso. (1927.) Terra cotta. 22½ high. Purchase. 33.55.

Nude. 1910. Bronze. 25¼ high. 31.11.

Gertrude Stein. 1920. Bronze. 31 high. Purchase. 54.10.

Gertrude V. Whitney. (c. 1917.) Marble. 15 high. Purchase. 54.53.

Gertrude V. Whitney. 1942. Terra cotta. 17 high. Purchase. 43.3.

DAVIS, Emma Lu. b. 1905.

Cock. (1932.) Painted cherry wood, copper. 12½ high. Purchase. 36.5.

Alice Compton. (1934.) Butternut wood. 11½ high. Purchase. 36.6.

de CREEFT, José. b. 1884.

The Cloud. (1939.) Green stone. 13½ high. Purchase. 41.17.

Himalaya. 1942. Beaten lead. 34½ high. Purchase. 43.8.

de RIVERA, José. b. 1904.

Construction "Blue and Black." (1951.) Painted aluminum. 47 long. Purchase. 52.16.

DIEDERICH, Hunt. 1884-1953.

Playing Dogs. Bronze. 30¼ long. Purchase. 31.14.

DUBLE, Lu. b. 1896.

Cain. (1953.) Hydrocal. 38 high. Purchase. 53.35.

EBERLE, Abastenia St. Leger. 1878-1942.

Roller Skating. (Before 1909.) Bronze. 13 high. 31.15.

ESHERICK, Wharton. b. 1887.

Goslings. 1927. Boxwood with mahogany base. 20 long. Purchase. 33.43.

FAGGI, Alfeo. b. 1885.

Blanche Guzzi Hecht. 1947. Relief. Bronze. 15¾ x 11¼. Gift of Kalmun Hecht. 48.24.

Three Nudes. (1911.) Relief. Bronze. 5¼ x 8¼. Purchase. 31.16.

Hervey White. (1940.) Bronze. 14½ high. Purchase. 42.27.

Also a drawing.

FERBER, Herbert. b. 1906.

The Flame. 1949. Brass, lead and soft solder. 65½ high. Purchase. 51.30.

FERGUSON, Duncan. b. 1901.

Male Figure. Bronze. 72 high. Purchase. 32.15.
Squirrel. Wood. 17 high. 31.17.

FIENE, Paul. 1899-1949.

Fish. (1929.) Marble. 10 high. Purchase. 31.18.

Reclining Figure. (1927.) Bronze. 19½ long. Purchase. 31.20.

Snail. (1929.) Limestone. 8¾ high. Purchase. 31.21.

FLANNAGAN, John B. 1898-1942.

Chimpanzee. (1928.) Granite. 14 high. 31.22.

Colt. (1930.) Bluestone. 15¾ high. 31.23.

Elephant. (1929-30.) Bluestone. 15 long. 31.24.

FRENCH, Daniel Chester. 1850-1931.

Standing Lincoln. 1912. Bronze. 38 high. 31.25.

FULLER, Sue. b. 1914.

String Construction, Number 51. (1953.) Plastic thread, aluminum. 33½ x 45½. Purchase. 54.23.

GERSHOY, Eugenie. b. 1905.

Figure. (1930.) Alabaster. 17¼ high. Purchase. 31.27.

Lila. 1933. Artificial stone. 56 long. Purchase. 33.56.

Standing Figure. (1932.) Terra cotta. 16½ high. Purchase. 32.72.

Also drawings.

GORDIN, Sidney. b. 1918.

Rectangular, Number 5. (1952.) Painted steel. 37¾ high. Purchase. 53.36.

GRAFLY, Charles. 1862-1929.

Head of "War." 1921. Bronze. 16 high. 31.28.

GREENBAUM, Dorothea S. b. 1893.

Girl with Towel. (1943.) Plaster. 63¼ high. Purchase. 43.9.

GREGORY, John. b. 1879.

Bacchante. 1917. Marble. 61 high. 31.31.
Wood Nymph. 1917. Marble. 58¾ high. 31.32.

GROSS, Chaim. b. 1904.

Acrobatic Dancers. 1942. Ebony. 39¾ high. Purchase. 42.28.

Twins. (1943.) Sabicu wood. 67 high. Purchase. 45.9.

Also a drawing.

HARE, David. b. 1917.

Juggler. (1950-51.) Steel. 80¼ high. Purchase. 51.34.

HARKAVY, Minna. b. 1895.

The Last Prayer. (1949.) Bronze. 18 high. Purchase. 50.7.

HASELTINE, Herbert. b. 1877.

Meadowbrook Team. (1909.) Bronze. 68 long. 31.33.
Un Puyazo. 1912. Bronze. 22 long. 31.34.

HEBALD, Milton. b. 1917.

Woman with Birds. (1947.) Teakwood. 47¼ high. Purchase. 48.5.

HOUSE, James, Jr. b. 1902.

Negro Head. 1931. Wood. 11¾ high. Purchase. 32.73.

HOWARD, Cecil. b. 1888.

Jo Davidson. (1934.) Bronze. 18 high. Purchase. 37.48.

Figure. (1928-30.) Limestone. 71 high. Gift of Mrs. Harry Payne Whitney. 41.1.

Leaning Figure. (c. 1929.) Bronze. 31 high. 31.37.

Mother and Child. (1918.) Limestone. 22 high. 31.38.

JENKS, Jo. b. 1904.

Young Goat. (1933.) Brazilian onyx. 19 long. Purchase. 33.57.

KAZ, Nathaniel. b. 1917.

Cyrano. 1950. Bronze. 34¼ high. Wildenstein Benefit Purchase Fund. 53.17.

KORBEL, Mario. 1882-1954.

Female Torso. 1927. Marble. 39 high. Purchase. 32.27.

KREIS, Henry. b. 1899.

In Pensive Mood. (1935.) Tennessee marble. 28 high. Purchase. 38.9.

LACHAISE, Gaston. 1882-1935.

Dolphin Fountain. 1924. Bronze. 39 long. 31.41.

Juliana Force. (1934.) Bronze. 12 high. Anonymous gift. 53.51.

Head. (1923-24.) Marble. 16¾ high. Purchase. 41.54.

Head. 1928. Bronze, nickel-plated. 13¼ high. Purchase. 31.42.

Man Walking. 1933. Bronze. 23¼ high. Purchase. 33.58.

Seal. 1921. Bronze. 14¼ long. Purchase. 31.43.

Standing Woman. 1912-27. Bronze. 70 high. Purchase. 36.91.

Also drawings.

LASSAW, Ibram. b. 1913.

Coma Berenices. 1952. Bronze. 28 long. Purchase. 52.17.

LAURENT, Robert. b. 1890.

The Awakening. (1931.) Bronze. 55 long. Purchase. 31.44.

Duck. (1926.) Wood. 14½ long. Purchase. 31.45.

The Flame. (c. 1917.) Wood. 18 high. Gift of Bartlett Arkell. 42.1.

Kneeling Figure. (1935.) Bronze. 23½ high. Pur-

LEE, Arthur. b. 1881.

Ethiopian. 1912. Bronze. 28 high. 31.49.

Rhythm. Bronze. 73½ high. Purchase. 33.59.

LIPCHITZ, Jacques. b. 1891.

Sacrifice, II. (1948/52.) Bronze. 49¼ high. Purchase. 52.27.

LIPTON, Seymour. b. 1903.

Thunderbird. (1951-52.) Bronze on steel. 36½ long. Wildenstein Benefit Purchase Fund. 53.18.

LUCIUS, Florence.

Standing Figure. (1920's.) Bronze. 31½ high. 31.50.

MALDARELLI, Oronzio. b. 1893.

Caress. (1944.) Burgundy marble. 27½ high. Purchase. 46.8.

Linda Wu. 1946. Saravezza marble. 17 high. Purchase. 47.6.

MARGOULIES, Berta. b. 1907.

Mine Disaster. 1942. Bronze. 28½ long. Purchase. 45.10.

MOIR, Robert. b. 1917.

Mother and Child. (1950.) Limestone. 23 high. Purchase. 52.18.

MOORE, Bruce. b. 1905.

Panther. 1929. Bronze. 42½ long. Purchase. 31.55.

MOSELSIO, Simon. b. 1890.

Javanese Dancer. 1933. Bronze. 57¾ high. Purchase. 36.3.

NAKIAN, Reuben. b. 1897.

The Lap Dog. 1927. Terra cotta. 10½ long. 31.56.

Seal. 1930. Bronze. 17¼ high. Purchase. 31.57.

Also drawings.

NOGUCHI, Isamu. b. 1904.

Humpty Dumpty. (1946.) Ribbon slate. 58¾ high. Purchase. 47.7.

Ruth Parks. 1929. Bronze. 16¾ high. Purchase. 31.58.

O'CONNOR, Andrew. 1874-1941.

HEAD. Plaster. 21¾ high. 31.59.

HEAD OF LINCOLN. Bronze. 27½ high. 31.60.

POLASEK, Albin. b. 1879.

HEAD OF A MAN. 1920. Bronze. 14¼ high. 31.67.

PROPHET, N. Elizabeth. b. 1890.

CONGOLAIS. (1931.) Wood. 16¾ high. Purchase. 32.83.

QUINN, Edmond Thomas. 1868-1929.

LEON KROLL. 1924. Bronze. 10¾ high. Purchase. 42.8.

REYNAL, Jeanne. b. 1903.

OGO. (1952-53.) Mosaic. 52 x 60. Purchase. 54.45.

ROBUS, Hugo. b. 1885.

DESPAIR. (1927.) Bronze. 12 high. Purchase. 40.23.

ROSZAK, Theodore J. b. 1907.

THORN BLOSSOM. (1948.) Steel and nickel (brazed). 33½ high. Purchase. 48.6.

Also an oil and a drawing.

ROTHSCHILD, Lincoln. b. 1902.

MOTHER AND CHILD. (1931.) Wood. 26 high. Purchase. 31.71.

RUMSEY, Charles Cary. 1879-1922.

PAGAN KIN. Bronze. 12⅝ high. 31.72.

SARDEAU, Hélène. b. 1899.

MOTHER AND CHILD. 1933. Walnut. 19 high. Purchase. 33.60.

SCARAVAGLIONE, Concetta. b. 1900.

GROUP. (1935.) Mahogany. 24¼ high. Purchase. 36.4.

STANDING FIGURE. (1931.) Mahogany. 26¼ high. Purchase. 32.16.

SMITH, David. b. 1906.

COCKFIGHT — VARIATION. 1945. Steel. 34 high. Purchase. 46.9.

HUDSON RIVER LANDSCAPE. 1951. Steel. 75 long. Purchase. 54.14.

STEPPAT, Leo. b. 1910.

BULL. (1952.) Bronze. 33 high. Gift of Robert D. Kaufmann. 54.46.

TALBOT, William. b. 1918.

STEEL SCULPTURE. (1950.) Stainless steel and steel. 39½ high. Purchase. 51.31.

TOVISH, Harold. b. 1921.

SEATED WOMAN, I. 1953. Bronze. 10¾ high. Gift of the Alexander Schilling Fund. 54.36.

VAGIS, Polygnotos. b. 1894.

HEAD OF WOMAN. 1931. Bronze. 11¼ high. Purchase. 31.75.

WALTERS, Carl. b. 1883.

BULL. 1927. Glazed pottery. 15½ long. Purchase. 31.76.

STALLION. 1921. Glazed pottery. 10⅜ long. 31.77.

WHALE. 1938. Glazed pottery. 23 long. Purchase. 38.26.

WASEY, Jane. b. 1912.

BATHER. (1945.) Butternut wood. 52½ high. Purchase. 46.10.

JULIANA FORCE. (1947.) Bronze. 13¾ high. Anonymous gift. 54.42.

WERNER, Nat. b. 1907.

CONQUISTADOR. (1949.) Black walnut. 28½ high. Gift of Mr. and Mrs. Jack I. Poses. 54.7.

FORBIDDEN FRUIT. (1952.) Marble. 11 high. Gift of Mr. and Mrs. Jack I. Poses. 54.8.

WESCHLER, Anita.

A TIME FOR PEACE. 1946. Bronze. 19½ high. Anonymous gift. 52.28.

WHEELOCK, Warren. b. 1880.

ETERNAL MOTHER. 1927. Relief. Wood. 48 x 20. Purchase. 33.61.

WHITNEY, Gertrude V. 1877-1942.

CHINOISE. (1914.) Limestone. 61¼ high. 31.79.

DESPAIR. (1912.) Tennessee stone. 10 high. 31.80.

FOUNTAIN. 1913. Bronze. 42 high. 31.78.

HEAD FOR TITANIC MEMORIAL. 1924. Marble. 12¾ high. 31.81.

MOTHER AND CHILD. (1935.) Marble. 34 high. Gift of Mrs. G. Macculloch Miller. 54.41.

WICKEY, Harry. b. 1892.

THE OLD WRESTLER. 1938. Bronze. 19¾ high. 41.2.

YOUNG, Mahonri M. b. 1877.

GROGGY. (1926.) Bronze. 14¼ high. 31.82.

MAN WITH WHEELBARROW. 1915. Bronze. 15¼ long. 31.84.

THE OUESSANTINE SHEPHERDESS. (1926-27.) Bronze. 9½ long. 31.83.

Also a drawing.

ZORACH, William. b. 1887.

THE ARTIST'S DAUGHTER. (1946.) Replica of damaged original done in 1930. Georgia marble. 25½ high. Purchase. 46.19.

BUNNY. (1930.) Stone. 9 long. 31.86.

DRAPED FIGURE. 1927. Bronze. 13½ high. 31.87.

THE FUTURE GENERATION. 1942-47. Botticini marble. 40 high. Purchase (and exchange). 51.32.

PEGASUS. 1925. Wood. 16½ high. Gift of Mrs. Juliana Force. 31.88.

Also a watercolor and a drawing.